WONDERWORLD

the graphic story world · number nine

August · Seventy-five Cents

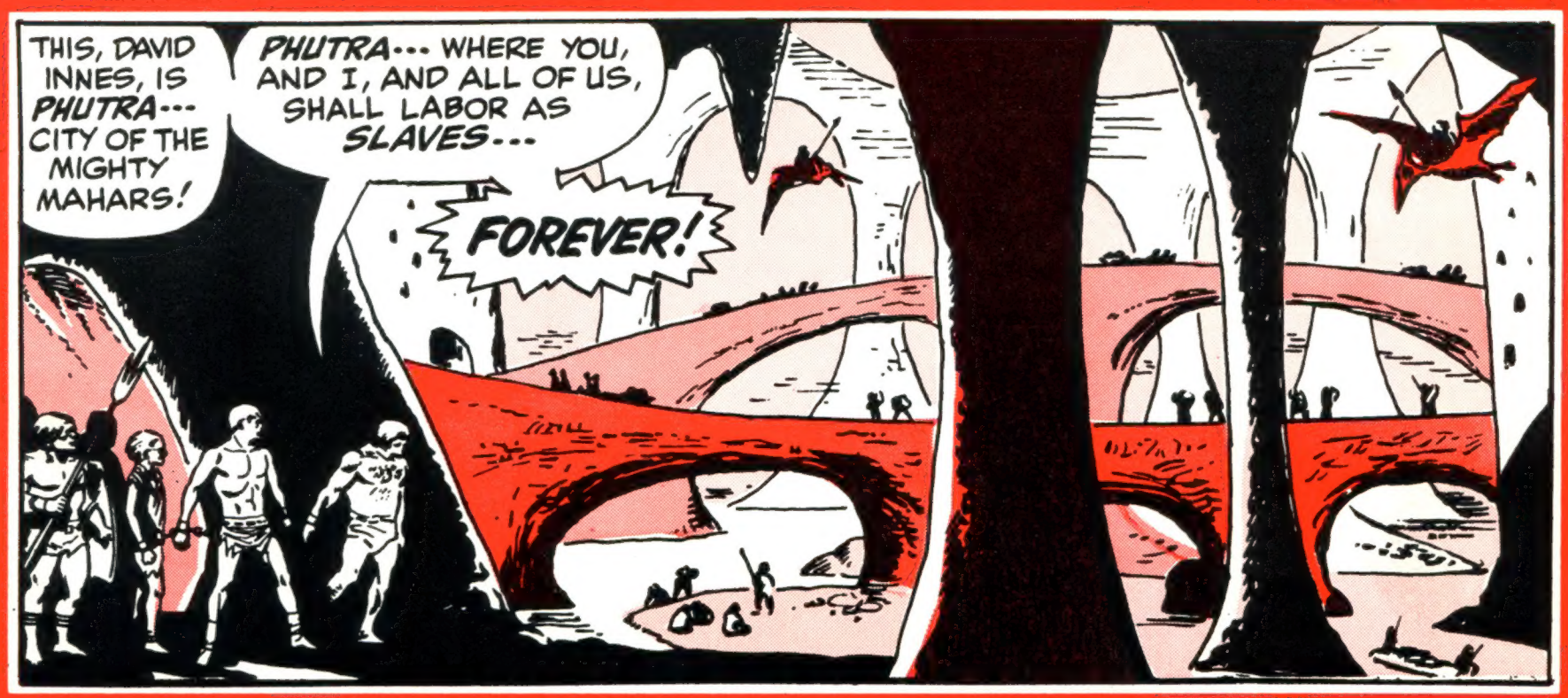
GREG and HERMANN'S

THE VICTIMS

PENN & CHRIS

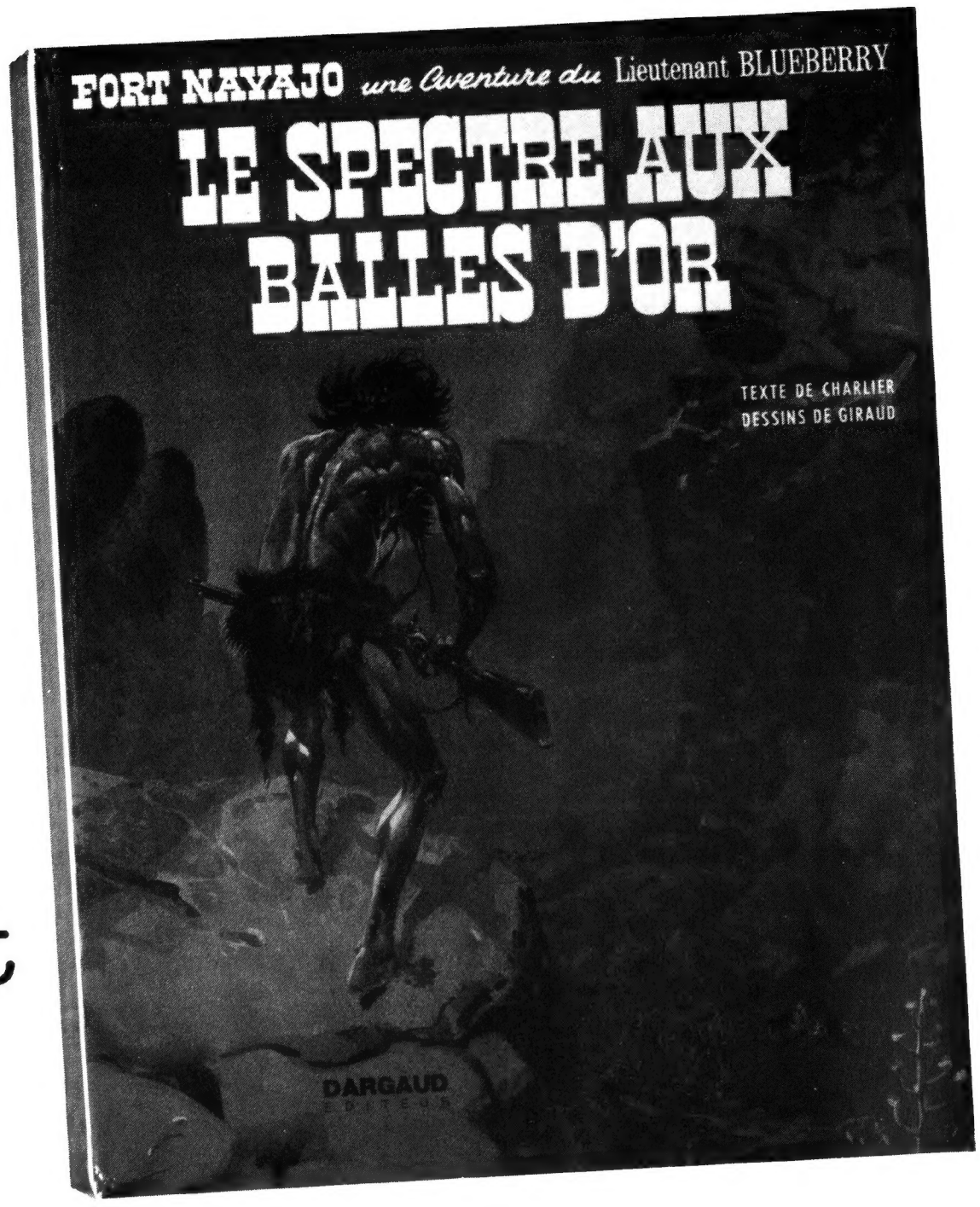
BY DAN SPIEGLE

Edgar Rice Burroughs' PELLUCIDAR, by Roy Thomas & Ross Andru



Now! THE GHOST WITH THE GOLDEN BULLETS, the superb sequel to THE LOST GERMAN MINE—Jean-Michel Charlier and Jean Giraud's greatest Lt. Blueberry adventure...

The NEW Lieutenant Blueberry



The adventures of Lieutenant Mike S. Blueberry of the U.S. Cavalry in the American West at the end of the 1860s make possibly the best realistic Western graphic story series ever written and drawn. Both scenarist Jean-Michel Charlier and artist Jean Giraud have won international awards for it. These albums are eagerly sought by fans of realistic action and adventure strips — and by devotees of graphic art — even if they can't read French. We are adding the whole series to the Graphic Story Bookshop. Now available:

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ALL IN COLOR FOR A DIME

Edited by
DICK LUPOFF & DON THOMPSON

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A treasury of the superheroes of the Great Comic Book Era . . . the days when our entire planet would be on the brink of disaster . . . and Clark Kent would step into a phone booth, strip off his suit and tie and emerge as . . . SUPERMAN! And all for a dime.

WAPP! BIFT! POWP! SKRAKK! Here they are again. A swell bunch of fellows. Batman. The Submariner. The Green Lantern. The Spectre. Upright guardians of liberty, justice and freedom for all. As you follow these spine-tingling narratives, *you too* spring into action as a caped, masked, fearless crusader just as you did when you were twelve and alone with your daydreams on a rainy Saturday afternoon.

Nowhere in the pages of literature will you come across these great men. (Some say a conspiracy has kept their true stories from ever being told.) But here, in *All in Color for a Dime*, you learn the whole truth. You sip the bubbling witches' brew of science, poetry and folklore which gave the heroes body and spirit. You meet their creators: gullible high school boys; blase, cigar-chomping art directors; authentic war heroes; and even one or two creative geniuses.

You're an unseen visitor to the grimy, dingy offices of the comic book publishing companies of the Thirties and Forties. You're witness to the dizzying ups and downs of the curious magazine empires which spawned the heroes you revered as a child . . . the tangled lawsuits launched in their behalf (Louis Nizer was once Superman's lawyer) . . . the great fortunes made and lost on the dimes of American schoolboys.

These misty-eyed excursions into nostalgia are coupled with magnificent illustrations of rare comic books — collectors' items costing, in some cases, $250 an issue. You'll drool over these glorious pictures: 15 of them are in full rich color. Others are in black and white, sprinkled through the book like prizes in a whole truckload of Crackerjacks.

RISK-FREE EXAMINATION

How's this for an offer? If you aren't absolutely nuts about your copy of *All in Color for a Dime* — do what Billy Batson would do. Cry out SHAZAM — and return the book to us any time within a month of delivery. We'll send you a full refund plus *extra money* to cover your return postage. Mail $11.95 to your bookseller or Arlington House, Publishers, 81 Centre Ave., New Rochelle, N. Y. 10801.

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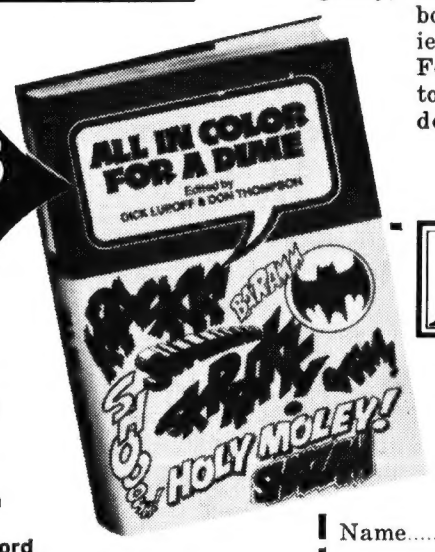

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WONDERWORLD

WE LIVE OUR lives in the wonderworld. We call it *reality*, but it is always the wonderworld—the *real* world beyond the commonplace.

With this issue, GRAPHIC STORY WORLD becomes two magazines, *Graphic Story*, the Quarterly of the Graphic Story Arts, a magazine of articles and essays and stories, extended interviews with the leading graphic story creators, full international coverage of every aspect of the graphic story, and in-depth reviews of all the significant new books in the medium—and WONDERWORLD, which will explore the *future* of the graphic story through the ideas and innovations of today and yesterday in graphics and in storytelling.

For as long as we have lived, there have been men and women who have tried to see beyond the commonplace. They have been called dreamers, and their visions have been labeled "fantasies." But the greatest fantasies of all are those accepted by the believers in the commonplace, where the sun circles about an earth as flat as a tabletop, travel to the moon is impossible — and nothing can live on dry land, out of the primal sea. The commonplace world is built of iron fantasies, a place where yesterday was always better.

In the commonplace world, all new arts are trash. In Elizabethan times, it was commonplace to say that Shakespeare's theater was trash. And then it was the novel's turn: the novel, they said, was trash. And then the film came along. First it was the *silent* film, and the commonplace was that it was trash—until the *sound* film emerged. Then the silent movie suddenly became an art, as the theater and the novel had, and it was the sound movie that was trash. Today, all film is becoming art. What's trash today, then? Comics, of course. But now that the newspaper strip is ailing, the commonplace is that it *may* be art. Those comic book stories, though, they're *surely* trash...

But the limits of the wonderworld are reality, not the fantasy reality the commonplace world of every age creates for itself, but *reality*—the *real* universe in which we live, whose dimensions remain still unknown and virtually unexplored, vast beyond all but our imaginations. Like all the arts, the graphic story is a tool, a way of seeing into the real world, a deeper extension of our senses, and it has a destiny.

WONDERWORLD, I believe, will help shape that destiny. We'll continue to publish essays and columns and features about the wonderworld and the people who make it. And we'll print graphic stories of all the wonderworld. WONDERWORLD will be a meeting ground for comics and comix and graphic stories, for your ideas and your opinions. In many ways, then, WONDERWORLD is unchanged; but now, with the creation of *Graphic Story*, there is space to fully explore the future of what will surely be the most significant artform of the last quarter of our century—and the future of the wonderworld itself.

WONDERWORLD will be serious and not-so-serious, significant and trivial, controversial and nostalgic. It will always be entertaining, but it will never forget its purpose.

THE NEW *Graphic Story* quarterly will be devoted to complete coverage of the past and present of the medium, and each issue will feature an exceptional graphic story of especial importance, sometimes by a significant American creator, sometimes by an important foreign creator. From the first issue of GRAPHIC STORY WORLD, it was plain that no small news magazine (as the WORLD was then) could ever hope to tell the whole story of the field. Now, with *Graphic Story*, Fred Patten and I have joined together for the first in a series of new projects. The early details about *Graphic Story*—and a subscription form—are on page 31.

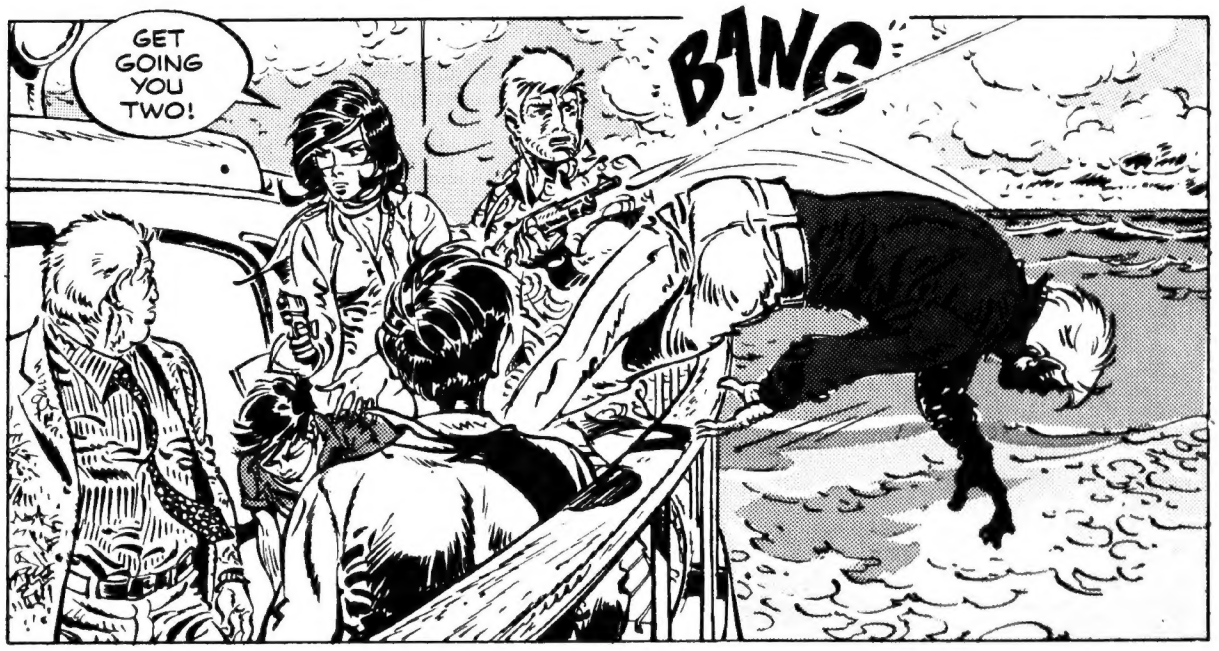
In the next issue of WONDERWORLD (and in the first issue of *Graphic Story*), we'll announce the first book from the new Graphic Story Press—George Metzger's extraordinary graphic novel *Beyond Time and Again*, a story eagerly sought by countless fans and collectors since its serial publication—in full page installments—in the underground press.

And we will soon announce a new all-fiction graphic story magazine unlike any other published in the United States. I truly believe that *Quest* will revolutionize the graphic story world.

AND THE NEXT issue of WONDERWORLD itself? Our growing newsstand sales make a longer on-sale time-period necessary, and so, although our circulation increases will soon permit us to use commercially set type and cut production time enormously, we must *formally* adopt a quarterly schedule. However, we're increasing our page-count to compensate for the change. In WONDERWORLD 10, Dan Spiegle returns with a *six*-page installment of "Penn and Chris," John Ryan's fine new department introduces itself with "lost" pages of comic art by the amazing Jack Kirby and the great Lou Fine, our regular columns return—and Alex Toth's legendary "Jon Fury," drawn in 1955, makes its first appearance in the U. S. The full story of the strip, and the first half of Jon Fury's *initial* 14-page adventure, will headline the issue. There'll be other stories and features—and a farewell to Zack Mosely's "Smilin' Jack," one of the memorable newspaper strips of the '30s, and a real part of our wonderworld.

RICHARD KYLE

WONDERWORLD *number nine*



GRAPHIC STORIES

THE VICTIMS, a Bernard Prince adventure, by Michael Greg and Hermann Huppen 6
Translated from the French by Fred Patten, lettered by Bernard A. Zuber, adapted graphically by D. Bruce Berry

PENN AND CHRIS, by Dan Spiegle 18
Chapter Two: "The Spy." *Continuing a great new adventure story.*

FEATURE

THE MARVEL AGE OF ERB 16
Roy Thomas and Ross Andru's adaptation of Edgar Rice Burroughs' "Pellucidar" series.

ARTICLES

DELL TO THE RESCUE, by Russ Manning 14
Dell Comics in the notorious '50s.

LUCCA 8, by Jean Pierre Dionnet 27
Photography by Nino Bernazzali
Highlights of Europe's most important congress of comics.
The Phenix Awards.

COLUMN

26 Clay Geerdes' COMIX WORLD: "Richard V. 'GORE' Corben"
One of the underground's most important cartoonists talks of his work.

GRAPHIC STORY REVIEW

34 THE BOOK WORLD, conducted by Fred Patten
Reviewed: Comics: Anatomy of a Mass Medium.

37 THE LIMITED EDITION PRESS
New limited edition and fan publications.

DEPARTMENTS

2 THE EDITOR'S TABLE

5 THE PEOPLE WHO MAKE WONDERWORLD *Michael Greg, Hermann Huppen, Russ Manning, D. Bruce Berry.*

23 WONDERWORLD FORUM *Dan Gheno, Tom Greeniones, John Righter, Ted Hours.*

28 THE ROUND TABLE *Letters from the readers.*

40 NOTES ON THE WONDERWORLD

RICHARD KYLE, EDITOR & PUBLISHER

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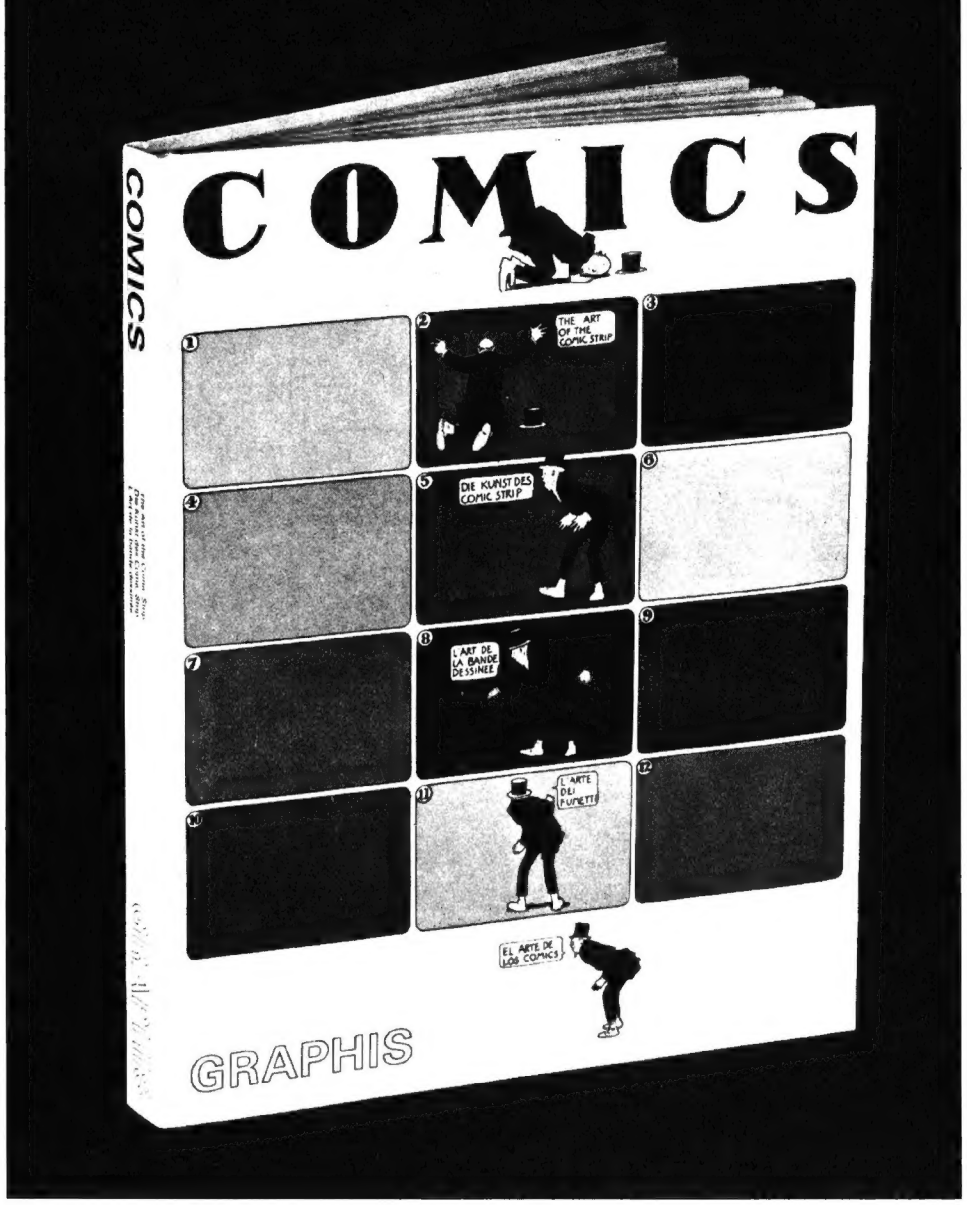
COMICS



A graphic language of the 20th century

The rise of the comics in this century is a cultural phenomenon of the first order paralleled only by the growth of the cinema—yet many people still manage to disregard them.

Is such disregard justified? Or must we today rank comics among the established arts?

A book which throws exciting light on this subject has just appeared. It unites between hard covers the complete contents of GRAPHIS 159 and half of GRAPHIS 160—a richly illustrated review of the world of comics.

The authority of Walter Herdeg in the field of graphic art is here enriched by the specialized knowledge of David Pascal. Leading connoisseurs of the comics, such as Pierre Couperie and Claude Moliterni, have contributed their expertise. The subject has likewise been illuminated by important commentators from other areas, such as Milton Glaser, Robert Weaver and Alain Resnais.

The book also contains a valuable facsimile reproduction of a page from *Little Nemo in Slumberland* (1909).

This is a work which will delight and fascinate all lovers of the comics. But it will also provide every critical observer with a serious and comprehensive survey of the field, and will give many a sceptic ample food for thought.

Zeichensprache des 20. Jahrhunderts

Das Aufblühen der Comics ist ein kulturelles Phänomen von erstrangiger Bedeutung und nur vergleichbar mit der gleichzeitigen Entwicklung des Films. Trotzdem bringen es auch heute noch viele Leute fertig, die Comics zu ignorieren.

Ist das berechtigt? Oder müssen wir die Comics heute als Kunstform für sich ansehen?

Soeben ist ein Buch erschienen, das den ganzen Inhalt von GRAPHIS 159 und weitere Beiträge aus GRAPHIS 160 umfasst. Es bietet also einen reich illustrierten Überblick auf die Welt der Comics.

Walter Herdegs Kenntnisse in der graphischen Kunst werden hier durch die Spezialkenntnisse David Pascals ergänzt. Führende Kenner der Comics – wie Pierre Couperie und Claude Moliterni – haben ihre Arbeiten beigesteuert. Kommentatoren, wie z. B. Milton Glaser, Robert Weaver und Alain Resnais, betrachten das Thema von ihrem Standpunkt aus.

Das Buch enthält auch eine wertvolle Faksimile-Reproduktion einer Seite von *Little Nemo in Slumberland* (1909).

Alle Liebhaber der Comics werden durch dieses Werk fasziniert sein. Aber auch kritischen Beobachtern vermittelt es eine seriöse und vollständige Übersicht, und es wird manchen Skeptiker zum Nachdenken anregen.

THE ART OF THE COMIC STRIP

An international review of comics from their inception to the present day, with authoritative contributions on many aspects of the subject and with well over 300 illustrations, many of them showing complete pages by artists from Winsor McCay up to Adams and Kirby, Crepax and Crumb. Foreword by the American painter David Pascal, epilogue by Umberto Eco. With bibliography and artists' index.

Size 9½×12 inches, 126 pages, hard covers. All texts in English, German and French. Price: $ 13.00 / £ 5.20 / SFr. 47.—.

DIE KUNST DES COMIC STRIP

Eine internationale Zusammenfassung – von den Anfängen bis zur Gegenwart – mit Beiträgen aus der Feder von Autoritäten über die verschiedensten Aspekte des Themas. Über 300 Illustrationen, mit Beispielen der Werke vieler Künstler, von Winsor McCay bis zu Adams und Kirby, Crepax und Crumb. Eingeleitet vom amerikanischen Maler David Pascal, Nachwort von Umberto Eco. Mit Bibliographie und Künstlerverzeichnis.

Format 23,5×30 cm, 126 Seiten, Pappband. Alle Texte in Englisch, Deutsch und Französisch. Preis: SFr. 47.— / DM 40,—.

GRAPHIS

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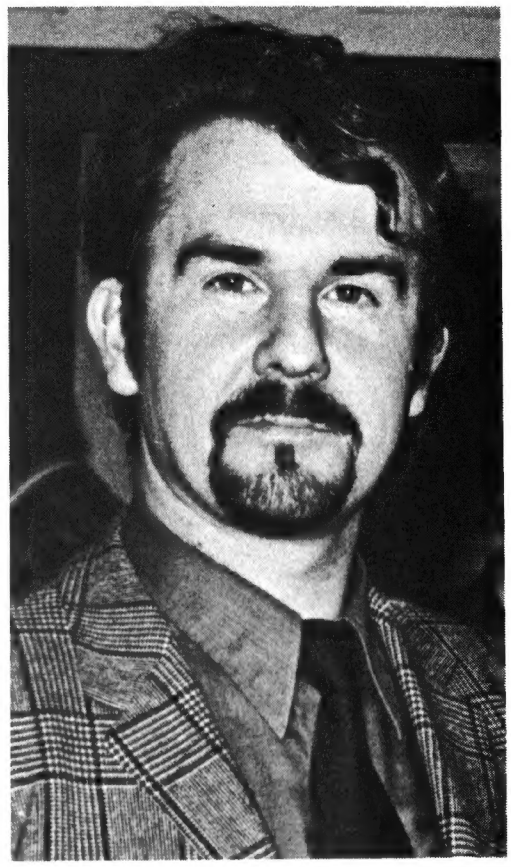
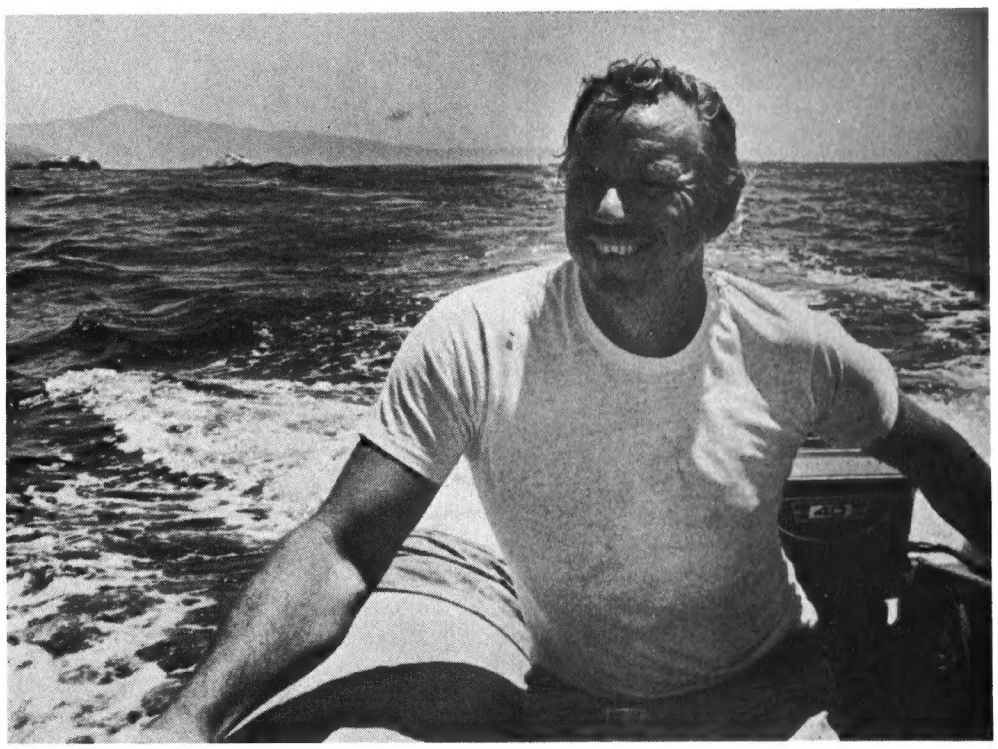
THE PEOPLE WHO MAKE WONDERWORLD





Michael Greg
Hermann Huppen
Russ Manning
D. Bruce Berry

BELGIUM'S MICHAEL GREG, author of the award-winning Bernard Prince adventure series, has just received the 1973 *Phenix* magazine award for the best *humor* strip of the year for "Achille Talon," which he both writes and draws for *Pilote* magazine — his major competitor, since he is also editor of *Tintin* magazine...

Greg was born May 5, 1931, in Brussels. He began working in the Belgian comic book industry at 19. In 1963, he was selected by Alain Saint-Ogan to become his successor on "Zig et Puce," the oldest continuing comic strip in the French language. (It originated in 1925.) The same year, he created his first major strip, "Achille Talon" (roughly "Achilles Heele"), about a pompous Major Hoople type. Two years later, he became editor-in-chief of *Tintin*, Belgium's major weekly comics magazine. Through the new adventure stories he has created for it, Greg has brought *Tintin* a sharp rise in popularity. In addition to "Bernard Prince," he also collaborates with Hermann Huppen on "Comanche," one of Europe's finest Western series, and writes many other of *Tintin*'s most popular series.

"The Victims," the Bernard Prince adventure in this issue, is one of only three short stories in the current series, and WONDERWORLD wants to thank Editions du Lombard for permission to publish it here.

IN A RECENT *Tintin* letter column, a reader asked, "I have a great admiration for Hermann. Does the magazine provide its artists with assistants for their backgrounds, colors, etc.?" The editorial reply was, "The case of Hermann is well chosen. He does *everything* himself, from the drawing of the smallest pebbles to the commas in the dialog. Result: two to three pages, at most, per week, working nine hours a day and six days a week."

The now-bearded Hermann Huppen was born in Beverce, Belgium July 17, 1938. Originally a decorative artist, he turned to comics in 1965, and created "Bernard Prince" the following year. The series really took off, however, when Greg began writing the former Interpol agent into full-length adventures around the world. In 1970, "Bernard Prince" won the silver medal of the "Prix *Phenix*" as the Best Foreign Adventure Strip of the year. Six albums are now in print.

"TARZAN" WRITER-ARTIST Russ Manning is almost as much of an outdoorsman as Tarzan himself. The scene above is a recent fishing trip off the coast of Baja California, in Manning's Zodiac inflatable boat.

D. BRUCE BERRY, who adapted Hermann Huppen's tones for WONDERWORLD, is a long-time science fiction and fantasy illustrator—and our new production manager.

I-SAR

RATA-A-A-A TAC

WELL, BLOW ME DOWN!

THEY'RE MACHINE-GUNNIN' US! SOMEBODY GIMME A CANNON!!

IT WAS ONLY A WARNING SALVO! BETTER NOT TRY ANYTHING UNTIL WE KNOW WHAT'S GOING ON, BUT NO NEED TO STAY EXPOSED OUT HERE, EITHER...

DJINN! GET OUT THE ARTILLERY! MY BROWNING IN THE OILCLOTH UNDER THE BUNK AND THE EMERGENCY RIFLE!

GOT IT! BATTLE STATIONS!

WHAT D'YOU THINK? PIRATES?

MORE LIKELY A PERSONAL AFFAIR BETWEEN THESE SPORTS AND OUR CASTAWAYS. IN ANY CASE, WATCH IT! THEY'VE GOT A FAST TRIGGER FINGER.

!?!

I-SAR

HEY, SCOW! DROP ANCHOR, YOUR CRUISE'S OVER!

I DO BELIEVE THE GENTLEMAN IS GIVING US ORDERS! DO WE TELL HIM WHAT WE THINK, OR PLAY AT BEIN' POLITE?

DO WHAT HE SAYS.

AFTER ALL, WHY NOT? IF THEY COME ABOARD WE KIN GET A BETTER GRIP FOR HEAVIN' 'EM FARTHER!

WHAT CAN WE DO FOR YOU, GENTLEMEN?

OH, I SEE! A COMEDIAN!

DICK! WHERE ARE W...

SHHH! I THINK OUR LUCK'S TURNING, KITTEN. LET ME HANDLE IT...

SEE THAT YOUR SKIFF STAYS PUT AND DROP US A LADDER, SUNDAY SAILOR. MY PAL'S GOING TO PAY YOU A VISIT...

PROFESSIONALS! ONE KEEPS US UNDER GUARD WHILE THE OTHER COMES ON BOARD THE CORMORAN... THIS IS GETTING TIGHT...

RIGHT; BOTH LOADED, THAT'LL...

I'LL TAKE THAT, BRAT!

!?

HEY, WAIT A MINUTE! BERNARD PRINCE GIVES THE ORDERS HERE! I...

BACK UP, SAILOR. AND NO FALSE MOVES...

ALL RIGHT. AND NOW COULD YOU KINDLY TELL US WHAT YOU WANT?

ARE YOU REALLY STUPID OR JUST ACTING?

NEITHER ONE, TOBIAS! THESE POOR SUCKERS JUST DON'T KNOW WHO WE ARE, THAT'S ALL!

TOBIAS! DROP! I'LL SWAT THAT LITTLE BUG WITH ONE BURST...

THINK I'M GREEN? I'VE TAKEN OUT INSURANCE, TAKE A GLANCE...

DJINN!

TOBIAS, YOU BETTER WARN THESE GUYS THAT WE DON'T KID AROUND WITH OUR THREATS!

WE WANT THAT HYDROPLANE AND WE'RE BUYING IT WITH THIS KID'S LIFE!

GOOD GRIEF! TELL THAT SHREW TO DROP DJINN IMMEDIATELY OR I SWEAR I'LL TURN YOU TO PULP!

CAREFUL...

I GUESS I'LL HAVE TO MAKE INTRODUCTIONS, SINCE IT LOOKS LIKE YOU REALLY DON'T KNOW WHAT'S GOING ON... DICK MONTELLO AND THE RAVISHING KATE MacDONNELL, WANTED FOR ARMED ROBBERY FROM THE NORTH OF CANADA TO THE SOUTH OF MEXICO...

BUT...YOU AND THE OTHER GUY ON THE PLANE?

THE LAW, OF COURSE. IF WE'D HAD TIME TO GET AN OFFICIAL POLICE PLANE WE'D'VE AVOIDED A NASTY MISUNDERSTANDING!

ENOUGH OF FEELING SORRY FOR YOURSELVES! YOU, THE FAT SLOB ON THE WING, COME JOIN YOUR PAL...EMPTY HANDED!

OKAY. AT LEAST YOU'LL NEVER GET TO USE THIS LEAD SPRAYER...

BY THE WAY, SORRY ABOUT THE BROADSIDE JUST NOW. WE THOUGHT YOU WERE THE ACCOMPLICES OF THESE TURTLEDOVES...

IT'S UNDERSTANDABLE! AFTER YESTERDAY'S HOLD-UP KATE AND I WERE PLANNING A SEA ESCAPE BUT I WAS NEVER MUCH AT NAVIGATION, AND THE BOAT RAN OUT OF GAS BEFORE WE FOUND OUR PICK-UP...

YOU TALK TOO MUCH! WIPE OUT THESE STUPES AND LET'S GO!

THEY'RE GOING TO! THEY'RE REAL CARNIVORES IN HUMAN FORM! NO MORE POINT IN CALCULATING RISKS...

GET GOING YOU TWO!

BANG

HE... HE'S GONE!

IDIOT! IT'S YOUR FAULT! YOU SHOULD'VE SHOT 'EM RIGHT AWAY!

OH, YEAH? WELL, WHAT ARE YOU WAITING FOR, IF IT'S SO EASY? GO AHEAD! THERE'S STILL TWO LEFT!

BUT A WOMAN CAN'T...

TWO?!

DICK! ONE'S MISSING! THE BEARDED REDHEAD!!!

BLAST! WHERE'S HE PLAYING HIDE-AND-SEEK? WE CAN'T LET THEM EVAPORATE ONE AFTER TH...

HALT! DON'T SHOOT!

BANG TA-TA TACATACATA

!?

DROP YOUR GUNS!

DICK! COME BACK! THEY'RE BOARDING THE OTHER SIDE!

BANG

BANG

BANG

THERE'S A SECOND OF MY LIFE THAT I'D'VE GLADLY GIVEN A MONTH'S PAY FOR!

OOWW

YEOW!

BLAST! SHE'LL NEED A CAGE AND CUFFS!

HEY, KATE! DON'T BREAK YOUR FINGERS! YOU'LL NEED 'EM TO SIGN THIS CONFESSION THAT IT WAS DICK WHO LED THE HOLD-UP AND THAT YOU WERE JUST A PASSIVE ACCOMPLICE! IT'S YOUR ONLY CHANCE TO CUT SHORT YOUR VACATION IN THE COOLER!

LOGICAL BUT NOT VERY NOBLE...

JACKALS MAY HUNT TOGETHER BUT THAT DOESN'T MAKE THEM ALTRUISTS... BESIDES, SHE'S SIGNING TO THE TRUTH...

SPEAKING OF TRUTH, THIS KID'S JUST CONFIRMED AN OLD SAYING! THEY DO HAVE THICK SKULLS IN THE NAVY! A NICE BUMP, AND I'VE HAD EXPERIENCE WITH 'EM!

WELL! WE CAN SAY THAT THE POLICE BOARDED JUST IN TIME! WERE YOU THE WELCOMING COMMITTEE, BARNEY?

HUH, CAP'N, DIDN'T YA KNOW? THEY WERE ON BOARD ALL THE TIME!

...CANNED HERE, THANKS TA DJINN'S TALENT FER SOUND EFFECTS, TA SOME EMPTY BOTTLES, AN'...TA THE TENDER NERVES O' THIS LADY AN' GENTLEMAN!

TACATACA' SURRENDER BANG BANG

...AND ALL THE LOOT WAS STILL IN THEIR BOAT! COME ON! EVERYTHING CONSIDERED, IT WAS ONLY A MINOR INCIDENT...

OH, SURE! JUST ROUTINE!

WE'LL DO BETTER NEXT TIME!

HEY! WHAT ARE YA DOIN'? THAT TAPE'S A REAL SOUVENIR NOW! HUH...?!

IT'S NOT SOMETHING I WANT TO BE REMINDED OF, BARNEY. NOW THAT I'VE HAD A CHANCE TO SEE THE REAL THING, I DON'T FIND THESE IMITATION GUNFIGHTS FUNNY ANY MORE. FROM NOW ON I'LL RAISE GOLDFISH. THE COMPETITION'S NOT AS DANGEROUS.

THE END

A PLEDGE DELL COMIC TO PARENTS

The Dell Trademark is, and always has been, a positive guarantee that the comic magazine bearing it contains only clean and wholesome entertainment. The Dell code eliminates entirely, rather than regulates, objectionable material. That's why when your child buys a Dell Comic you can be sure it contains only good fun. "DELL COMICS ARE GOOD COMICS" *is our only credo and constant goal.*

DELL TO THE RESCUE

by RUSS MANNING

GO THROUGH A stack of Dell Comics sometime. From the company's inception back in the '30s until the Gold Key change of name, that immense pile of pulp evidences one over-riding characteristic—respectability. The great proportion of Disney material in that stack seems to sound the theme and not a single one of the other comicbooks there strikes an unharmonious note. Dell Comics—and Dell Comics almost alone—were acceptable for *any* reader *anytime*.

Let's consider what might have happened to the comicbook industry in 1955 if one of the biggest comicbook publishers, possibly *the* biggest at the time, had not also been absolutely above reproach.

My viewpoint at the time was restricted. I lived and worked on the West Coast, with no personal contact with anyone on the East, where the vast majority of the action took place. It is certainly possible to check out some of the facts that would support—or negate—many of the conclusions I've reached, but I don't have the time that amount of research would require. The following, then, is personal opinion, not history. But any future comicbook historian who ignores the role of Dell Comics in the 1950s will have missed a most intriguing phenomenon.

FIRST, LET US keep in mind one all-important question, one that must be part of every discussion of the industry, one that brings sweat-drenched publishers starting from their slumbers...

What brings buyers to the comicbook stands?

In the early 1950s a number of companies, including EC, DC, Magazine Enterprises, publishers of the ME line, Atlas, which evolved into today's Marvel Comics Group, and others, were basing a large part of their production (their entirety in some cases) on what I'll call the specialized interest area. Part of the appeal of comicbooks, as we all know, has always been the presentation on their gaudy pages of subjects just about impossible for young people to find elsewhere. (F'rinstance, where except in comicbooks can one find superheroes?) The publishers aren't going to admit it, but comicbooks have also managed to give their readers glimpses of subjects that are prohibited for various reasons by our society. Things like sadism, violence, sexuality, necrophilism, various perversions, and many lesser titillations without name. These forbidden "delights" in comicbooks have sometimes been obvious, but are mostly only alluded to; glimpses occasionally intentional, but often probably unrealized by those who perpetrated them. I know of no one comicbook that managed to hint at all of them in one issue—but it probably exists.

It was the comicbook buyer, who, consciously or not, sought the "prohibited" specialized interests., who was most affected by the disappearance of horror and crime comics in the mid-'50s. These same readers, of course, found little, if *any*, interest in Dell's comics of the period. The editors for Dell, West Coast, were adamantly opposed to any showing of battery, blood, and breasts.

The specialized interest readership must have been substantial, for it is my impression that when the horror-crime titles were kicked off the stands, much of the comicbook industry suffered some very black days. Companies disappeared, and I remember hearing of many comicbook people looking for work. Many of the best—those capable of Dell's quality image—came to Dell, which seemed to have had little of the same sales slump until later.

I worked for Dell Comics all through those troubled years, and must frankly admit being almost unaware of the difficulty and change. We heard of the anti-comicbook campaign, and of Dr. Wertham, but neither affected us. We had all the

work we could handle — and were thankful we didn't have to mess with the dreck some companies were turning out. But two memories stick with me regarding that particular time.

Although the comics carried the Dell label, and were marketed by Dell Publishing Co., Inc., they were actually edited and published by Western Publishing Co., Inc., a completely separate organization. In a discussion with art editors and artists at Western, we heard of a report from newsstands and distributors that Dell's funny animals and TV-crossovers—and *Mad* magazine, which was still associated in everyone's mind with comicbooks—kept the comicbook stands open. And later, *Davy Crockett*: Chuck McKimson, art director, said that the incredible success of Disney's "Davy Crockett," reflected in the fantastic *eight million copies* sold of Dell's comicbook, convinced the two companies to stay in the business. (Of course, some time later, Dell and Western split the blanket. My impression is that Western wanted to stay in comics, and Dell didn't.)

Why were Dell's TV-crossovers in demand? Allow me to suggest some possibilities—aside from the obvious fact that if Kookie Edd Byrnes was *big* on the tube, there *had* to be some carryover into other media.

Could it have been that *most* of the comicbook buyers of the 1950s were not buying for specialized interests? Had they been trotting to the stands for funny animals, Superman, romance, whatever, all the time? It may be difficult for the younger reader of today to realize, but the reading habits and tastes of *most* comicbook buyers in 1955 were not what they are today. People actually liked to *read* then—they were even in the habit of reading—to fill time. Today they stare at the tube to fill time, and read for specialized interests. I strongly suspect that today the vast majority of comicbook buyers are those with specialized interests—straight, as well as "prohibited." (Hence the popularity of underground comics?)

Also of importance, I believe, was the fact that while all of the horror-crime stuff was *anti*-hero, comicbook buyers, mostly teens and pre-teens at that time, were *pro*-hero. If Dell Comics stood for nothing else besides respectability, it stood for the good guy...

Curiously enough, *Mad* magazine didn't! Perhaps the reader of 1955 had to have *Mad* to balance the goody-goody guys. Or perhaps *all* the readers of crime and horror went to *Mad*. Someone else will do the study on *Mad* and its effect on the comicbook scene at the time, with its fresh strong wind sweeping across stereotype-land, a heavy-handed, teen-oriented "Consumer Report" bursting the balloons of the advertising and every other institution of the period. (In fact, it seemed to use its sledgehammer with as little control as the same publisher used over the amount of guts and gore strewn along that infamous baseball diamond.)

Comicbook fans, as we know them today, quit buying comicbooks in the 1950s, until the renaissance of superheroes in the 1960s—so the credit for keeping old readers, and for attracting new to the stands, must go in large respect to the *new* comics that appeared at that time: *Mad* and Dell's TV-crossovers. And though it may be that Dell, alone, could not have kept the comicbook stands open, *Mad* couldn't have done the job by itself, either, especially after it went black-&-white and slick and eventually lost its comicbook image. (Nor, for that matter, could DC have kept the ball rolling with their popular love stuff, or their lifeless Superman and Batman of the period, or their war crud. And I don't believe Archie could have kept buyers at the stands.) As *Mad* moved out of the comicbook mainstream, Dell remained within it—and added, I believe, a new dimension to the medium.

Younger comicbook fans may find it hard to understand the enormous impact on *everything* that TV had in the early 1950s. Comicbooks certainly felt it, and the company that handled TV competition best had to be Dell—they immediately *joined* it. By using TV heroes, Dell kept the comicbook readers buying. And there were some unusual and interesting by-products of those crossovers.

Because they had to match fairly closely the style of those live-actor TV shows, Dell's writers suddenly had to write about *real* people! The writers had to learn to tell stories from a viewpoint other than plot and gag necessity. They had to put real flesh in their characterization, even if only TV schtick. After the death of EC with its strongly realistic characterization, comicbook heroes were invariably cardboard hulks, until Dell, of necessity, began to pioneer the style of storytelling we prefer today. In other words, as primitive as it seems in re-reading those Dells now, I believe the "real" characterization in Dell's TV-crossovers, along with TV itself, of course, prepared the comicbook public (and creators) for Stan Lee's bickering battlers of the middle 1960s.

Dell's TV-crossovers also had an effect on comicbook art-styles. The present almost all-pervasive comicbook look is roughly 75% illustration, 25% cartooning. In the early 1950s, that proportion was reversed — or perhaps 50/50. But one couldn't draw "Gunsmoke," or "Star Trek," or "77 Sunset Strip," with their relentless live-actor image before the reader's mind-eye, without becoming quite realistic. Too, Dell art directors made every attempt to assign crossover scripts to artists who had been trained as illustrators, especially those who worked in the Caniff-inked-by-Raymond style.*

Of all the comicbook publishers of the 1950s, Dell's artwork came closest to what was considered fine illustration. The period was *before* the advent of Pop-Art, so all comicbook work, *per se*, had some stigmata attached—but Dell's less than the others. The close association with Disney, who still insisted at that time on tight control of quality, helped. If Dell and its crossovers, each with their demand of the very best that each artist could produce, had not existed, would the fine illustrative talents who worked on them even be in the graphic story field today?

Those images of quality, based on popular taste of the mid-1950s, gave Dell an unassailable position from which to counter the savage attacks of those who were bent on taming the wild comicbook. Would comicbooks have continued to exist after 1955 *without* Dell's image to underpin the entire industry? The bad press that comicbooks received in the 1950s should have killed them. The campaign was against the rotten stuff, but when did shotguns ever pick targets? Why *didn't* comicbooks die? Could it be that Dell's recognized quality, its lack of anything objectionable, its close association with Disney and other good productions, saved the industry?

=Russ Manning

*Jesse Marsh, Dell's "old master," had a great influence on the style of the adventure art produced in Western Publishing Company's West Coast office. Original, unique, resolutely non-commercial (though his *Tarzan* was immensely successful, and there were *no* objections to his beautifully appropriate work in the phenomenal *Davy Crockett*), non-"comicbook," finely designed, learned, the best of his work appeals today only to those able to appreciate cultures other than that of comicbooks. But the story of Jesse Marsh, with its strange, ironic twist, must await another time.

THE CAPTORS OF DAVID AND PERRY FLEE--- BEFORE AN ONSLAUGHT OF CREATURES EVEN MORE *HIDEOUS---!*

LOOKS LIKE WE'RE OUT OF THE *WOODS*, PERRY!

OR, OUT PAN--- AI *AFTER-BURNER!*

WE'VE BEEN TRUDGING THRU THESE CAVERNS FOR *HOURS* BY SURFACE STANDARDS!

WHEN DOES IT ALL *END?* WHEN WILL---

GHAK---! WHAT'S THAT--- *AHEAD* OF US??

THIS, DAVID INNES, IS *PHUTRA*--- CITY OF THE MIGHTY MAHARS!

PHUTRA--- WHERE YOU, AND I, AND ALL OF US, SHALL LABOR AS *SLAVES*---

FOREVER!

THESE REPTILIAN MONSTERS DON'T MIND THE *SAGOTHS* MAKING WITH THE SIGN LANGUAGE-- BUT THEY TREAT *HUMANS* AS BENEATH THEIR *CONTEMPT!*

WELL, HERE'S WHERE *DAVID INNES* MAKES 'EM SIT UP AND TAKE NOTICE---

-- BUT *DEFINITELY*

The Marvel Age of ERB

ROY THOMAS and ROSS ANDRU'S DAVID INNES of PELLUCIDAR

IT LASTED FOR ONLY A MOMENT — BUT THE MARVEL AGE OF Edgar Rice Burroughs was as characteristically Marvel as today's DC era is of National Comics. And yet, not one line of "David Innes of Pellucidar" was written or drawn for any Marvel comic book.

Late in 1970, Roy Thomas, then assistant editor at Marvel and a long-time Burroughs reader, became intrigued with the *other* characters and series devised by Tarzan's creator. ERB's books were all immensely popular — but only Tarzan was appearing in comic books. Why not John Carter? Carson of Venus? David Innes at the Earth's Core? Soon, Marvel was negotiating with Edgar Rice Burroughs, Inc. As part of the presentation, Roy Thomas wrote, Ross Andru drew, and Mike Esposito inked these sample strips. But not for a comic book series — "David Innes" was a proposed *newspaper* strip.

It was not to be, however. By early '71, sales of Marvel's *Conan* were temporarily lagging. Publisher Martin Goodman, concerned that the audience for heroic adventure was limited, stopped negotiations — leaving only these examples of what might have been.

Or might yet be? WW

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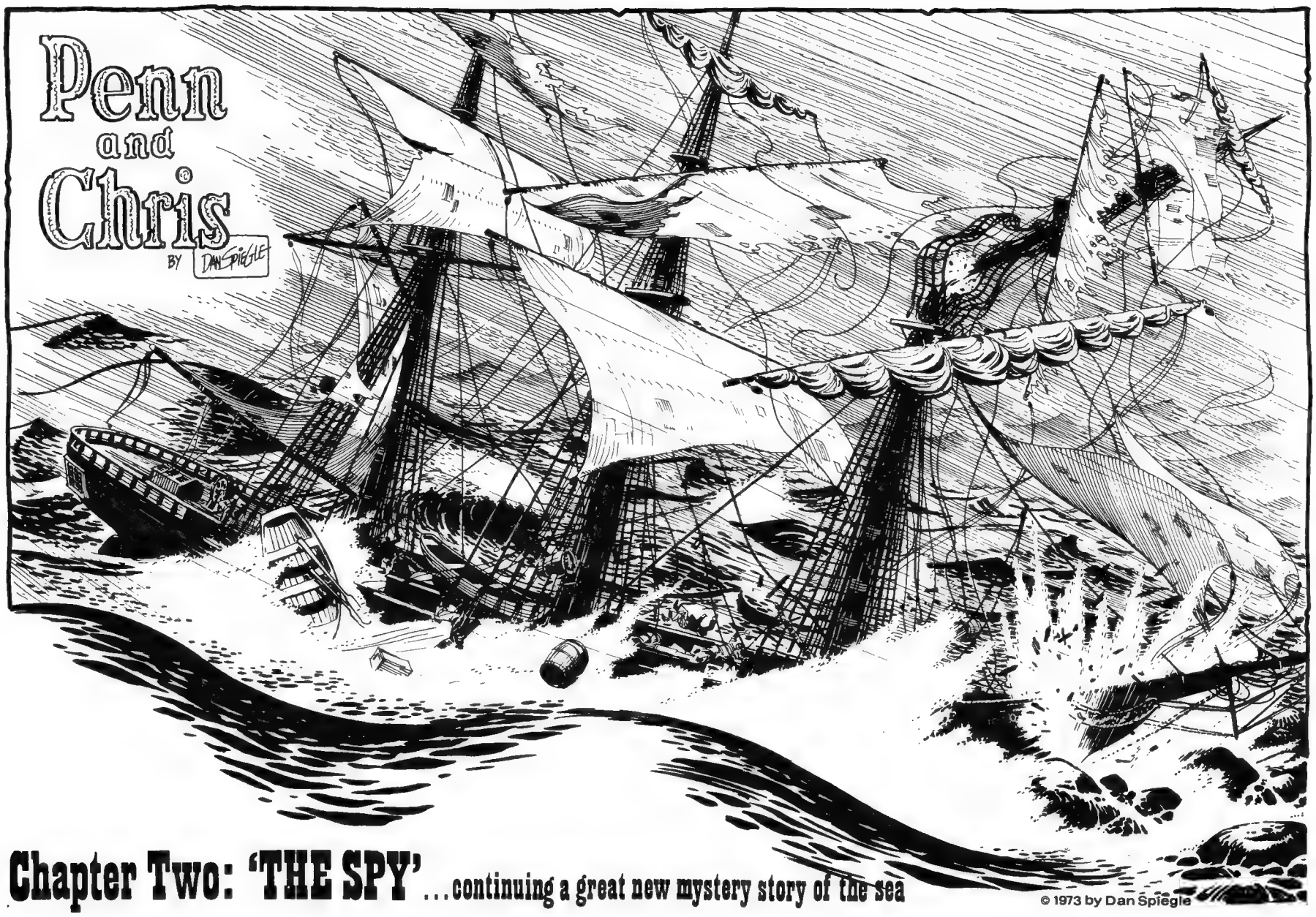

Chapter Two: 'THE SPY' ...continuing a great new mystery story of the sea

© 1973 by Dan Spiegle

Penn and Chris
BY DAN SPIEGLE
I'LL ENDEAVOR TO GAIN A NEW SHIP AN' RETURN FOR YOU, LADS — IF TH' OWNERS WILL ACCEPT TH' WORD OF AN OL' BARNACLE-BACKED SAILOR./
WE SUFFER NO MISGIVINGS, CAP'N McKINNON, AND WOULD BE FAIR PROUD TO SERVE AS YOUR CABIN BOYS ONCE MORE.

HAVING BEEN A CAPTAIN, FOR MANY YEARS, I DO NOT COVET HIS POSITION. IT WILL BE MOST DIFFICULT TO EXPLAIN HOW HIS SHIP COULD RUN AGROUND BECAUSE OF A FALSE BEACON./

BUT COME....YOU MUST MEET THE REST OF MY FAMILY.
HELLO.
ALMA, BRIDGET./...MAY I PRESENT PENN AND CHRIS CHRISTOPHER. THEY WILL BE STAYING WITH US FOR A SPELL. MAYHAP YOU COULD SHOW THEM OUR HOME.
HELLO.

Penn and Chris

BY DAN SPIEGLE

MISTER MOODUS, MAY I PRESENT PENN AND CHRIS CHRISTOPHER. THEIR SHIP RAN AGROUND ON THE ROCKS BELOW OUR HOUSE....

YOU WILL BE THEIR TUTOR, ALSO, AS THEY WILL BE STAYING WITH US FOR A SPELL.

I SEE....VERY WELL. YOU'LL BE HERE ON THE MORROW PROMPTLY AT EIGHT.

HE'S KIND OF SCARY, BRIDGET./

I KNOW, CHRIS./ HE'S BEEN WITH US NEARLY A FORTNIGHT AND WE STILL CAN NOWISE MAKE HIM OUT.

DAN SPIEGLE

HE KEEPS TO HIMSELF AND TAKES LONG WALKS DOWN BY THE CEMETARY.

MOSTLY WHEN IT'S STORMY.

ODD.

HIS EYES, ALMA./ THEY ARE WHAT AFFRIGHT ME THE MOST./

TRUE, BRIDGET... STRANGE./

TELL ME, ALMA.... DID MISTER MOODUS WALK DURING THE LAST STORM?

YESTEREVE? THAT HE DID./

DOWN BY THE CEMETARY?

YES.

GOOD EVENING, CHILDREN./ HAS ALMA AND BRIDGET SHOWN YOU AROUND "STONEWICK", LADS?

AYE, CAPTAIN REDDING. A HANDSOME HOME, SIR./

HAVE YOU MET MISTER MOODUS?

AYE, MISSIS REDDING.

I FANCY YOU WOULD EXCEEDINGLY PREFER SERVING AS CABIN BOYS, ONCE MORE, FOR CAPTAIN McKINNON. BUT SCHOOLING IS A BOON YOU WILL SOMEDAY VALUE.

AYE, SIR./

LATER.

THERE BE SOMETHING ODD ABOUT MISTER MOODUS. WALKING IN THE STORM... PERCHANCE WE'VE FOUND THE ONE WHO SET THE FALSE BEACON AN' DROVE OUR SHIP ON TH' ROCKS./

Penn and Chris

BY DAN SPIEGLE

YOU ALL MAY LEAVE, WHEN YOU FINISH THE PAGE.....A VILE STORM IS ABOUT TO BREAK./

YES, MISTER MOODUS.

OH./ IT'S COMING DOWN MORTAL HARD./

AMAIN./ INTO THE HOUSE./

CHRIS!.. LOOK./

MISTER MOODUS./ WHERE COULD HE BE HEADING IN SUCH A STORM?

HE'S ENTERING THE GARDEN SHED.....LET'S FETCH OUR COATS AN' FOLLOW — *HUZZA!*

SHHH./

WHAT'S HE GOT IN HIS HAND?

WHATEVER IT IS — HE'S TAKING IT TO THE CEMETARY!

IT'S A LANTERN./ HE'S LIGHTING IT AT THE EDGE OF THE CLIFF./

THEN IT'S *MISTER MOODUS* WHO'S BEEN PLACING THE FALSE BEACONS IN THE CEMETARY./ LURING THE SHIPS WHO FANCY IT TO BE THE POINT NEPTUNE LIGHT THREE LEAGUES T'THE SOUTH./

AYE./ AN' CAP'N KEEL IS TRUE ON TIME T'CLAIM SALVAGE RIGHTS ON WHAT'S LEFT./ PENN, THEY'RE *PARTNERS!*

Penn and Chris

BY DAN SPIEGLE

I CAN, IN NO WISE, IMAGINE MISTER MOODUS AS BEING THE ONE WHO HAS BEEN PLACING THE FALSE BEACONS ON OUR CLIFF...!

'TIS TRUE, CAP'N REDDING! WE FOLLOWED HIM AND HE SET IT ON A LARGE TOMBSTONE IN YOUR FAMILY CEMETARY!

WE ALL SAW HIM DO IT FATHER!

IS THIS THE SPOT?

I'M SURE IT IS....

YES! HE PUT THE LANTERN THERE..... ON GRAN'PA'S HEADSTONE!

GOOD EVENING, CAPTAIN REDDING! YOU RELISH WALKING IN THE RAIN ALSO? I FIND IT MOST REFRESHING!

MISTER MOODUS! WE THOUGHT....

A CAPITAL NIGHT! COOL AND BRISK, AYE, CAPTAIN?

WE OWE YOU AN APOLOGY, MISTER MOODUS. THE CHILDREN FANCIED THEY'D SEEN YOU ER... HERE IN THE CEMETARY .....WITH A LANTERN.

I FREQUENTLY COME THIS WAY. AND WHEN IT'S DARK.... I NEED LIGHT.

CHRIS, I ***KNOW*** WE SAW HIM!

AYE! AN' HE WAS ***RUNNING*** TO THE CEMETARY WITH TH' LANTERN! THAT WAS NO LEISURE—

ULP!

NOW WHO'S LIKELY TO BELIEVE TWO ADDLED CABIN BOYS?

NO MORE OF YOUR SAUCE TO THE CAPTAIN OR THEY'LL FIND YOUR BODIES BELOW THE CLIFFS! I HAVE A SPY IN THE HOUSE WHO WILL TELL ME EVERTHING ... YES?

YES!

TO BE CONTINUED

The WONDERWORLD FORUM

Dan Gheno: DE-CAMPING AND DE-CAPACITATING THE BATMAN

ONE HAS BUT TO leaf through a current copy of either *Batman* or *Detective* magazines to notice a marked change in the format of the stories. Supposedly, as the editors would have one believe, the stories have vastly improved. This may be true, but one thing is certain—the sales haven't.

In 1966, the year of the infamous "Batman" tv show rage, National Periodical Publication's weakest and soon defunct book, *House of Secrets*, sold a sickly average of 194,531 copies each bi-monthly issue. That same year, *Batman* and *Detective* were close to overthrowing *Superman* as the sales leader of comicdom, with a monthly paid circulation of nearly one million. Today, still two of National's vaunted sales leaders, *Batman* and *Detective* magazines average 183,813 and 158,022 copies sold per issue, respectively.

What happened? Have comic books simply lost their former appeal? Or is the character, Batman, alone, an unfortunate victim of some inexplicable sales drought?

Actually, the general depression of the entire comics industry, and the book's lack of charisma are the combined culprits responsible for Batman's lost popularity.

Batman, under the auspices of artists Carmine Infantino, Bob and Gil Kane, and writers Gardner Fox and John Broome, had charisma of one type or another. While the series played up the corny "Pop-Zap" angle, it kept the reader interested. And while it capitalized on the camp angle, it held his interest. Even during the Neal Adams gaunt-look transition period, Batman was continually intriguing. But then came 1972 and the de-camping, new "New Look": a coupling of mystery, *a la* Holmes, and the macabre.

There is no doubt that the most prolific writers for the *Batman* and *Detective* magazines during this new trend are excellent tellers of mystery stories. This can be accepted without question. However, in the effort to transform "Batman" into a "whodunit," they succeeded only in turning the books into totally banal publications.

The stories start off much too slowly, on the lackluster side. As they progress, they fail to amass momentum and bog the reader down in a befuddling display of slow-moving facts. And if the reader is able to wade through the book to the end, the conclusions are anti-climactic at best.

"Killer in the Smog!" scripted by the able Frank Robbins, typifies this pattern precisely. A hulking, broken man murders a young heiress in the obscurring pall of Gotham City smog. Piqued by the odd murder weapon, a yellow scarf, the Batman personally takes up a manhunt for the killer, through fifteen pages. The Batman's efforts to ferret out the mysterious homicidal maniac are centered upon—as the Batman visits and interrogates each suspect—*each* suspect, and he questions them in depth (yawn!). Finally, his efforts culminate in an unexpected arrest of the killer. The unusual snap ending is entertaining enough, but what preceeds it kills the story as a whole.

The problem is really not that the stories are poor, but that they are unsuited for the comic book medium. Rather than accenting action, the whodunit approach emphasizes slow progression. There is little opportunity to excite emotion in the reader through the graphics, and interesting characterization is restricted to the minimum.

Without a doubt, however, whodunits *can* be effectively worked into comic books — as has been evidenced by *The Brave and the Bold* (which often outsells *Batman*, with an average of 179,819 copies sold to *Detective*'s 158,022) on many an occasion. However, in *The Brave and the Bold*, action and intrigue, instead of straight cut-and-dried mystery, are emphasized. The stories open with a shocker, continue with a shocking storyline and finish with a shocker. Here, the artist is given a setting and events to delineate that are colorful and dramatic. *Detective* and *Batman* magazines, on the other hand, often provide nothing more than ordinary faces or commonplace poses to draw.

So while the traditional detective story may be of high caliber, such visually vapid books, without comic books' usual dossage of action, do not sell as well as action-filled magazines. The facts speak for themselves. WW

Tom Greeniones: VORTEX

THE DREAM AT THE center of much of my philosophy is: "We are all artists." I believe in the future we will increasingly respect this of one another and be more receptive to whatever energy each person has to offer.

As people learn to liberate their energy, more and more of this externalized creativity will take on the forms of "artistic" expression: painting, literature, poetry, graphic stories, etc. As we become more attentive to this realm of activity, we will find ourselves in the business of discerning internal landscapes amidst various languages and use of metaphors.

Unquestionably in the matter of metaphors, we will see non-verbal imagery push out verbal imagery—visual, aural, tactile images replacing words as the points of contact between creator and audience. The two media that have the capacity to accomodate the greatest variety of sensual images are the cinema and the graphic story. This is because they are both predominately visual mediums—our sense of sight is the wisest of all our senses—and they both deal with progressions of narrative sequences. We need not even investigate the hoped for necessity of *logical* progressions to gain an inkling that these two media stand to grow more in the next twenty years than any other media.

Do you remember when Federico Fellini's "8½" and Jim Steranko's "S.H.I.E.L.D." made their first appearance? The great mass of people were confused and found them hard to follow. But what we then saw as merely grotesque novelties, we now see as experiments reaching for a more sophisticated use of symbols within the grammar of their languages.

The collective learning of past comics creators composes the bulk of my experience. What they have done before me is my legacy, my heritage, and the promise I hope to fulfull. With one eye on the past, I keep the other on the future and try to select those techniques that seem to be most useful for the future. In my own work, when I discover a new use of symbols to convey my feelings that departs from words or words-plus-pictures, I put on my face helmet and apply myself to the job of rivetting the reader's attention to the new effect. I must hold his attention so firmly that he will slow his reading time, see that something new is going on, try to perceive deeply into it, if there is to be communication. However, if I run too near the outskirts between language the reader is familiar with and language that is new to him, too often, I risk losing his attention altogether. (Better coloring promises to be the greatest addition to comics, because of its capacity to hold the reader's attention.)

As mentioned earlier, one of my basic criteria for selection is that sensual imagery and symbols are going to replace words. For example, there is a tremendous contrast between the handling of form and space

in the work of Mike Kaluta and Dan Spiegle. This contrast encompasses every aspect of their respective styles. Mike is jubilantly committed to the age of book illustration. His line is prosaic and directed to describe each nook and cranny of a form to convey it to us. His technique is profoundly rooted in a literary tradition of perception where form, foreground, and content dominate space, background, and context. Dan Spiegle, on the other hand, has reverse priorities. Dan is more concerned with leading us into the panel by describing the space between figures and props; how it winds back into depth. It often seems that he conceives primarily of the ratio of his figures and their space and secondarily to their characterization and actions. His net effect is of simple forms displacing volume in a three dimensional space. In this contrast between the two artists, I see a greater capacity on Dan Spiegle's part to conceive of and accomodate elements of comic book grammar as symbols, and correspondingly, to de-emphasize their literal connotations. His technique, I believe, looks more towards the future than Mike Kaluta's. WW

John Righter: BILL EVERETT

ON MARCH 1st, I received a letter from a friend in New York. It said that Bill Everett had died on the night of February 27th, in the intensive care unit of the hospital where he had undergone open-heart surgery. He was 55-years-old.

Bill Everett was unique. He was the first underground dramatic cartoonist, I believe. The original "Superman" was an underground strip, by the standards of today, but its creators, Jerry Siegel and Joe Shuster, were essentially above - ground writers and artists, concerned with formal characterization and plot, and although Superman was a foe of the Establishment, he was guided by the ideals of American society. Everett did not seem to give a hang about the formal and traditional. He was not so much opposed to the goals of society, it appeared, as he was ferociously indifferent to society. In the main, his heroes are self-centered ego-maniacs, driven men, pursuing their own private goals and ambitions. They had no secret identities, they fought no altruistic battles for humanity. If their own dreams coincided with society's, all well and good, if they didn't, well, that was society's problem. Even the drawings were his own. At a time when many of the best comic book artists borrowed poses from the syndicated newspaper strips by Alex Raymond and Hal Foster and Noel Sickles and Milton Caniff, Everett drew his pictures from scratch. The layouts, figure drawings, and faces are Bill Everett's and nobody else's. His touch was unmistakable. Good or bad (and it was often both), the art he signed belonged to no other man.

And this, I think, is the key to Everett's strange greatness. These stories of his, in those early years, like his final "Sub-Mariner" tales before his death, are autobiographical in a way few other comic book creators' tales have ever been. Like today's underground comix creators, he made no effort to conceal his own inner life. It is the subject of his work. And because the stories are so uniquely Everett's, they tap a well of *common* human experience that social man seldom shares with others.

It is always hard to measure the contribution a man makes to his times. Bill Everett's work makes it doubly difficult. If you go back through the strips he created in the Golden Age of Comic Books, and re-read them with today's eyes, the characters and stories do not seem all that impressive on first glance. The writing was not very good, the artwork was not of syndicate quality, and the characters lack the immediate impact of the costume heroes of the time. "Skyrocket Steele," "Dirk the Demon," "The Amazing Man," "Sub-Mariner," "Hydroman" — none of them seem to have the touch that would make them memorable, not the touch evident in "Superman" and "Batman" and even "The Human Torch." And yet I remember those stories across the years, from the first "Skyrocket Steele" tale in *Amazing Mystery Funnies* through all the others. For all their weaknesses, they live — and that can be said of few stories in any medium.

Namor, the Sub-Mariner was an individual, not a member of society. He struggled for his private reality, against the imposition of others' goals and others' desires. He was his own man, but he paid a great price for it. He was Bill Everett, and I shall remember him and his work. WW

Ted Hours: HOW TO GO BROKE IN THE PUBLISHING GAME

THERE'S A SPECIAL trick to going broke if you're a publisher. Of course, it's easy to go broke if that's what you set out to do up front. But if you want to be a publisher *and* go broke, then you must follow certain rules. If you're a comic book publisher, the rules are even stricter than for most publishing, because you must violate so much ordinary, run-of-the-mill common sense—and yet do it with a real flair.

ONE: Publish a comic book with a hero who has a permanent physical handicap. There has never been a *really* successful comic book about a hero with any kind of permanent physical handicap. The more serious the handicap, the more certain you can be of failure, the less serious, the more chance you have of breaking even — but you can never have a genuinely great success. Even Captain Marvel, Jr., who was only handicapped part of the time, could never compete with the Big Red Cheese, and Thor—in his Don Blake period—never quite made it to the top. The best gimmick of all is to publish a comic book about a dead hero. This is sure to fail. But blindness, paralysis, loss of limb, etc. are excellent, too. The reason for this, of course, is that children identify with series protagonists (in a way they do not identify with characters in one-shot stories), and they do not want to be blind (even in one eye, like Nick Fury of S.H.I.E.L.D. or The Mighty Sampson), or paralysed (like Dr. X of the X-Men), or missing a limb (like Captain Storm or Sarge Steel), or lacking a face (like the Unknown Soldier), or be dead (like Deadman or The Spectre). This is a curious attitude to have, but a shrewd publisher can make good use of it.

TWO: Give characters and magazines flop-oriented names. For example, there has never been a successful pulp magazine or comic book or comic book character named "Strange." *Strange Tales, Strange Stories,* Doc Strange, Dr. Strange, Adam Strange — none of them have ever made it. The probable reason for this is that in popular parlance "strange" is a synonym for "homosexual," and it is easy to understand why *Homosexual Tales* and Dr. Homosexual would only appeal to a limited market. Study the names of unsuccessful magazines and characters. If a pattern emerges, make use of it. For instance, characters named "Doctor" (or some variant) have never done very well in comic books (and in the pulps only Doc Savage was a big success, and the adventures of The Shadow outsold his by a wide margin). It's a chancey name, with possibilities. "Mister" has proven weak over the years, too.

THREE: Buy a famous and immensely successful literary character, and then change it. WW

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—Richard Kyle and Fred Patten, Editors and Publishers
GRAPHIC STORY, the Quarterly of the Graphic Story Arts

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Clay Geerdes' COMIX WORLD

RICHARD V. 'GORE' CORBEN

THERE ISN'T AS MUCH GORE IN THE undergrounds as there was in the ECs, but they're getting there, and, appropriately enough, one of the goriest artists ever to ink an underground panel signs his work, GORE.

His real name is Richard V. Corben, and he lives in Kansas City, Missouri.

How did this isolated midwesterner get into the undergrounds?

"I became involved in underground comix through the efforts of Gary Arlington. I had been doing amateur strips for fanzines. Gary must have gotten my address from a publisher in San Jose. He sent me a copy of *Skull* #1 and said, 'Get with it!'"

Before his underground debut with "Lame Lem's Love" in *Skull* #2, Corben had used fanzines as an outlet for his fantasies. When he published his own, *Fantagor* #1, he referred to it as a hobby.

"I had vast plans to set the publishing world on its ear and make a million. As it turned out, my distribution and reception was only half vast. The money I saved to publish *Fantagor* wasn't regained until it was republished as an underground comic. Doing mail order distribution is a bore."

Fantagor #1 was republished by Last-Gasp Eco-Funnies in 1971. The second issue was done by The Rip-Off Press early in 1972. It featured a full-color Corben tale, "To Spear a Maiden," a heavily ironic sword-&-sorcery story scripted by Jan Strnad. The third issue, done entirely in color, was published by Last-Gasp again, later that year. This one contained the ecological parable, "Kittens for Christian," another collaboration between Corben and Strnad.

Jan Strnad started a fanzine called *Anomoly*. Corben liked it, got in touch with him, and they've collaborated on stories for the past three years. Like *Fantagor*, *Anomaly* was converted to an underground comic. The fourth issue came out in February of 1973, published by the Berkeley Comic Art Shoppe on Telegraph Avenue. Strnad's other title, *Fever Dreams*, was published with a Corben cover and lead story in mid-'72 by Krupp Comic Works.

A prolific artist, Corben has contributed to seventeen undergrounds in the past three years. Only two titles, *Rowlf* and *Grimwit* #1 (both by Rip-Off Press), are all Corben. Like Robert Crumb, he likes doing covers and one or two stories, leaving the rest of the books to be filled out by other artists. Unlike Crumb, who, to my knowledge, has only collaborated on a few stories (with his brother Charles), Corben seems to prefer collaboration. He has contributed numerous stories to Jim Warren's *Vampirella*, *Creepy*, and *Eerie*, his latest being art for "Bright Eyes" in *Eerie* 43.

CORBEN'S CHARACTERS, WHETHER THEY are human, semi-human, or otherworldly beings, are all over developed. All of his men have exaggerated muscles and his women are big-breasted. His style is to develop foreground action, while sketching or brushing in background with vague shadows and little detail. His technique is similar to that of Vaughn Bode, an artist whose work he collects. In November of 1972, he wrote:

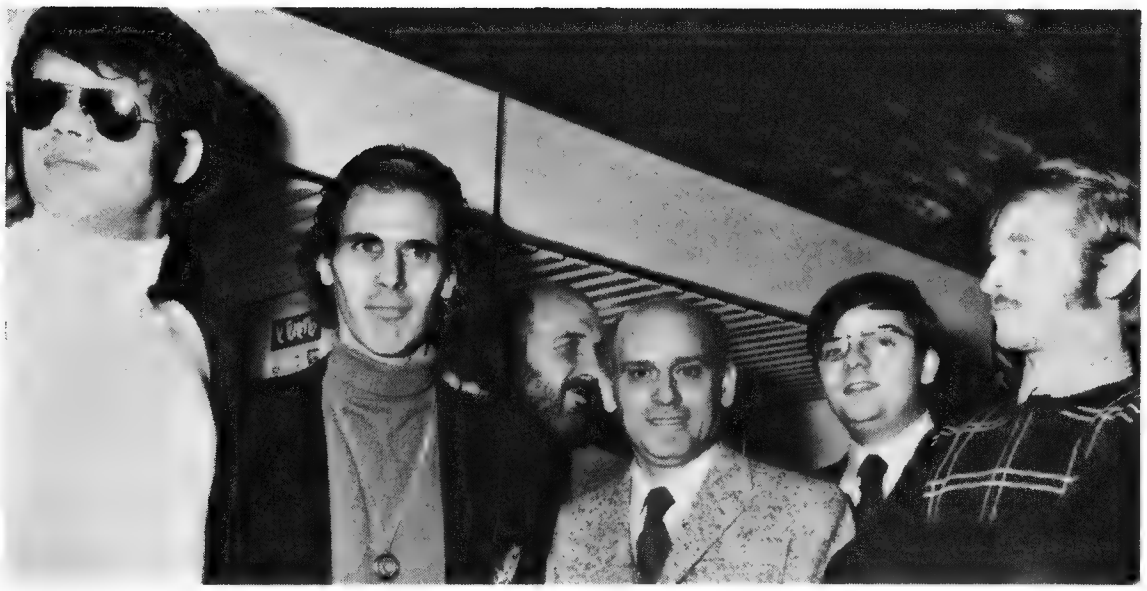
"My techniques are constantly changing. Right now I do a lot of pen work over loose pencil drawings. Normally, I'll lay out a whole strip at once and then pencil and ink each page as I go. I make clay models of different characters to draw from. These models are merely heads and I move them under a light to see how the shadow forms change. When I'm writing a story or doing a page / panel breakdown of a story that's already written, I do it on a dummy comic book made out of typing paper. I write narration and dialogue at this stage as well as rough page layouts and sketchy panel compositions. An average 10-page strip, idea to finished art, might take a week or a week and a half. So far I've done all my own color separations."

THERE ARE THREE MAJOR TRENDS IN Corben's work thus far, his sword-&-sorcery tales, which have carried over from the fanzines; his neo-EC horror stories for *Skull* and *Death Rattle* and *Weird Fantasies*; and his science fiction work for *Slow Death* and *Fever Dreams*. All of his stories contain elements of sexuality and violence. The theme might be stated in terms of good and evil in Christian terms. Sexual woman (evil) causes (directly or indirectly) the fall (violent death) of man. The simplest form of this theme is illustrated in "The Temple" in *Fantagor* #3. In this simple 4-page story, Arnie and Edyl (Adam and Eve) are changed into muskrats by the "mother of heaven" and eaten by a snake. In Corben, the woman always appears innocent, and sometimes she is, but it is what the man does because of her that causes his downfall. In "Gastric Fortitude" in *Death Rattle*, a young man enters an old house during a stormy night and finds a beautiful woman there. She says she thinks him beautiful enough to eat and invites him to be her guest. She begins by ripping off his erection and eating that first. A little fantasy of castration. "The Beast of Wolfton" in *Grimwit* #1 reveals the same theme underlying a plot set in the Middle Ages. In the second story in *Grimwit*, "Necromancer," woman is again a symbol of evil and death. M'luba says, "I assist Necromancer to conjure evil spell...Bring up Demon." In *Up from the Deep* #1, it was an innocent hippie girl who brought out the latent evil and violence in the minister on the bus in "When Dreams Collide."

An experienced animator, Corben has done several films, and he uses a storyboard technique to organize his graphic stories. His films include "Gateway to Terror," "The Labors of Hercules," and "Nevermore." *Rowlf* was conceived as a film before it was drawn and published in two consecutive issues of *Voice of Comicdom*. Dave Holman designed the Demons' tanks and equipment, characterizations, and assisted in the plotting of some of the scenes. *Rowlf*, published in 1971 as a comic book by Rip-Off Press, is a story of Bestiality, the tale of Maryara and her dog Rowlf. It is a love story, telling of the loyalty of the beast to the woman.

Corben has done several stories dealing with outer space and speculating about the future of mankind. The first of these appeared in *Slow Death* #2, "How Howie Made It in the Real World." It took place in a world where man could no longer breathe the air, where he had become dependent upon pills to keep him alive. Howard and Nancy go on vacation one day and neglect to take their pills. They find themselves coming apart in one of the goriest scenes anywhere outside of Irons' *Deviant Slice Funnies*. After "Howie," Corben was asked by Ron Turner of Last-Gasp to do the covers for *Slow Death* #3 and #4. His allegory about the rise and fall of a technological society, "Dumb Story," appeared in #3, and two short stories, "The Awakening" and "Mangle, Robot Mangler," appeared

[*continued on page 37*]



LUCCA 8 Left to right: Paolo Ongaro (one of the illustrators of Italy's famous "black adventure" hero Diabolik), Secret Agent Corrigan's Al Williamson, Santo D'Amico (cartoonist and author of some of the Phantom and Mandrake adventures published in Italy), Gianni Bono, director of the "3 giornate del Fumetto" ("The 3 Days of the Comics"), and Nino Bernazzali, editor and publisher of the new *European Cartoonist*. *Photo: Bernazzali*

LUCCA 8

a report by JEAN PIERRE DIONNET

LUCCA is a small Italian city near Florence where the most important gathering of comics fans and professions in Europe takes place every year, in the first days of November. This year, just before this "Salone Internazionale dei Comics," there was also a congress on animation, "Salone Internazionale dell' Animazione," organized by ASIFA. It was devoted mostly to two directors, Yoji Kuri and Raoul Servais, and about Hungarian animation —an interesting attempt to unite the admirers of both comics and animated cartoons.

This congress was organized by the University of Rome, by "Immagine," the Italian center of pictorial studies, and by the French SOCERLID (which publishes *Phenix* magazine). There were also directors and members of the national comic fan organizations of each country represented — from Italy, the organizers of the congress, Rinaldo Traini, Claudio Bertieri, Ernesto Laura, etc. (there are maybe fifty organizations studying comics in Italy!); from France, Claude Moliterni, Pierre Couperie, etc.; from Canada, the director of the Montreal Humor Foundation; from Spain, Francisco de la Fuente, editor of *Xanadu*; from Japan, WONDERWORLD correspondent, Kosei Ono; from the Netherlands, Rolf van der Kamer; from Belgium, Andre Le Borgne, editor of *Ran Tan Plan*; and from the U.S.A., the cartoonists and foremost members of the National Cartoonists Society, Larry Katzman, Jack Tippet, and David Pascal.

There was also a very large attendance by cartoonists—Italians, of course, like Dino Battaglia, Guido Crepax, Hugo Pratt; French like Paul Gillon, Loro, Mandryka, Tabary, Robert Gigi, etc.; Belgians like Hermann, Dany, Herge, Greg, Maurice Tillieux, etc.; Spaniards like Victor de la Fuente; and Americans like Mort Walker, Brant Parker, Al Williamson, Alfred Andriola, and Gil Kane.

The congress was too big to describe everything. There was, all at the same time:

—A market, with used-comics merchants, and new books from most of the European publishers. (Most publishers choose LUCCA as the time to issue new books, which this year included a hardbound edition of Edgar A. Poe's stories, *Totentanz*, adapted by Battaglia, from Italy's *Linus* magazine publisher; and from France's SERG a new Scarlett Dream book, *Araignia*, by Gigi & Moliterni.)

—Several exhibits: About Italian artists Guido Crepax and Franco Capriol, about the "magical moments of comics," about Italian members of the Italian Society of Cartoonists (AICA), about Italian editors, etc...

—Conferences and discussions, translated simultaneously in each language, about general subjects (for example, Pascal speaking about his special comics study in *Graphis* magazine, "Thrillers in Comics," "Underground Comix," etc.), and about the past year in comics in each country, mostly illustrated with slides.

—Movies and even theater with comics for subjects. For instance, French tv (the official government channel) brought its "drawing show," "Tac au Tac," featuring mainly programs filmed during the New York congress in April.

The congress was crowded with fans, newspapermen, and tv, and it was a big success—even if the collectors were sometimes nostalgia freaks, bargaining for hours to exchange one "Mickey Mouse" from the '30s!

At the end of the congress, prizes were given. Named for Outcault's "The Yellow Kid," they are, in a way, the international European comics prizes.

This year's favorites:

Best International Cartoonist: Nikita Mandryka. (He does "Le Concombre Masque" — "The Masked Cucumber" — a theater-of-the-absurd feature in *Pilote*.)

Best Italian Artist: Guido Crepax.

Best Comic Book: The Belgian edition of *Tintin*.

Best Italian Comic Book: There was no award this year.

JEAN PIERRE DIONNET

THE 1973 PHENIX PRIZES

The annual *Phenix* magazine prizes for the best comics of the year:

Best Artist of the Year: Claire Bretecher. (She does the humor strip "Cellulite" in *Pilote*.)

Phenix Prize for Career Achievement: Jije. (One of the masters of French and Belgian comics, from "Jerry Spring" to "Tanguy.")

Best Adventure Strip: Paul Gillon, for "Jeremy," a pirate story published in *Pif*.

Best Humor Strip: Greg, for "Achille Talon," published in *Pilote*.

Best Fantasy Feature: Jean Claude Forest, for "Hypocrite," published in the newspaper *France Soir*, and now in *Pilote*.

Best Adventure Writer: Jean Michel Charlier, for "Lt. Blueberry," in *Pilote*.

Best Humor Writer: Godard, for "La jungle en folie," drawn by Mic Delinx, published in *Pif*.

Best Science Fiction Writer: Jacques Lob, for "Delirius," drawn by Philippe Druillet, published in *Pilote*.

Most Interesting Graphic Experiment: Barbe, for his cinematic feature in *Charlie*.

Best Foreign Adventure Artist: Frank Robbins, for "Johnny Hazard."

Best Foreign Humor Artist: Franquin, for "Gaston," published in *Spirou*.

Prizes to persons outside the field who help comics: Jean Frappat, who does tv shows with comics artists; Herdeg, editor of *Graphis*; and Lypsic, organizer of conventions and exhibits in Brazil.

JEAN PIERRE DIONNET

The Round Table

GRAPHIC STORY WORLD 8

The article on the EC convention was perfect. My wife and I attended, and I have to agree fully—it was the best convention we ever attended. All the artists were really friendly, the atmosphere perfectly relaxed, and Bill Gaines seemed to enjoy it more than anyone.

Clay Geerdes' inside look at the Air Pirates was really interesting. It answered a lot of questions. I just hope these guys (and a few others) don't get sued out of existence.

I also enjoyed the Bob Foster page.

Last, but not least, the Dan Spiegle strip is really well done. I hope it goes into syndication. He well deserves it.

Any chance of doing an article on Jerry Siegel? Or Joe Shuster? Or just photos of them? They got the whole comic book business off the ground.

Charlie Roberts
Woodbridge, Virginia

Jerry Siegel and Joe Shuster—who not only created "Superman," but were among the first to write and draw original stories for comic books—have an extraordinary professional story to tell. When it can be told, we'd be honored to print it here.

I am looking forward to next issue's "Penn and Chris." It seems to be in the "Prince Valiant" genre, as evidenced by both art and well-planned script.

The article on Dan O'Neill was well done. Currently, he is doing various cartoons for KSAN in San Francisco. A *Dan O'Neill Weekly Penny-Ante Press* is just out.

Lee Roberts
Los Altos, California

Hello some more. WORLD 8 caught up with me today and so I sat down and read it straight through. Just eat words up. But goddamn but it gets weird reading about all this esoteric stuff from my isolated place.

I liked Spiegle's art, and I liked the short Steranko interview (he does do things at his own pace, doesn't he? people been waiting for *Talon* a long time).

And nice as it is to read my own name in print, I wonder about lines like "one of the first serious comix to attract attention outside of the underground." What's it mean? Did I make *Time* magazine? win the Nobel prize? or are you doing a little ballyhoo there? I'd like it (*Truckin'*) to get some recognition, but so far I don't know that anyone pays any more attention to it than any other comic. Did *Binky Brown* get the adulation it deserves? I may never know. I got two fan letters on *Truckin'*, one was from Manning, bless him, and one was from a commune in West Germany that wrote to say it's just the same over there as in the book.

Meantime, I've finished my book on Mu and Atlantis. Currently, I'm running around visiting friends and working up a new story.

George Metzger
Winlaw, B.C., Canada

A lot of people in and out of the underground liked Truckin', *George.*

Need I say that I enjoyed "Penn and Chris"? The only thing that I can question is an occasional lapse in the dialog's consistancy and a couple of incongrous couplings of thin and thick lines—nothing serious, really! What I really wallowed in euphoria about was the splendid layouts and potent expressions. God, I wish I could draw like Spiegle!

I was disappointed by the truncated "Book World" this time, but what little there was pleased me no end. June Moffatt did a fine critique of the Gordo books. In fact, hers was one of the best, most entertaining reviews I've seen in *any* comics publication in quite a span of time.

Dan Gheno
Santa Barbara, California

It's interesting that Steranko should mention scratchboard as a medium worth exploring ["Steranko: Q & A," WORLD 8]. I just finished a scratchboard piece for my new *Short Order Comix (Our Motto: No Story Over Four Pages!!!)*.

Typo, bad tape recorder, or something else amiss in my quote in John Benson's EC convention report. What I meant (and *thought* I said) was that underground comics have evolved from Crumb's lead.

Art Spiegelman
San Francisco, California

I would like to take friendly exception to John Benson's misrepresentation of Bill Gaines' comment about *The Monster Times* in his "Between the Panels" article.

Indeed, Bill Gaines did say that there were about four hundred errors of fact in *The Monster Times'* EC issue. *But*, he also said that he thoroughly enjoyed the issue and recommended it highly to the audience. Many of the fans bought the issue solely on his recommendation. Or at least that's what they said when they bought them at our table.

I don't want to pass lightly over the fact that there were indeed a goodly number of mistakes in *The Monster Times*. Perhaps an explanation of the events that surrounded that issue are in order.

The Monster Times was still a bi-weekly publication at that time. One week after the publication of *The Monster Times* 7—and five weeks before the publication of issue 10—Chuck McNaughton resigned and was replaced by Allan Asherman. While he had interviewed Gaines and had the tape in his possession, no one had been chosen for most of the other articles—only about 35% were assigned, and it was already after the theoretical deadline date for the issue. Since there was a similar problem with issue 9, Allan agreed to whip that issue into shape while I would try to salvage the EC issue.

I immediately called Mark Evanier, and he literally turned out two articles overnight. In the meantime, I dashed off articles and pulled a Don & Maggie Thompson piece from the files, which happened to be a damn good list of EC titles, title changes, and the like. Allan, finished with the science fiction issue, did a review of the *EC Portfolio*.

Chuck eventually produced the reviews of the book and movie. The interview, however, was a bit bigger hassle. By the time Chuck got it to me, it was less than a week to release date. It was seventeen pages in length, and I assumed the transcript was complete. (It was not until two months later that I discovered Chuck had only had the first fifteen minutes typed. There was over an hour and twenty minutes of tape.) The interview came back from the typesetter—but the articles on the EC book and "Tales from the Crypt" didn't. The typesetter lost the articles, and by this time we were three days from press date—five from release date.

That night I went home and wrote a 4,000 word lead article on the book. Asherman rewrote a "Tales from the Crypt" review around layouts for a review we'd printed in *The Monster Times* 4. Two days before release date—the morning the issue was to go to press—Don Thompson's article on Dr. Wertham's "Seduction of the Innocent" came in. It went to Allan to edit, caption and introduce.

As it turns out, Don had made some errors (notably the one that Benson and Gaines pointed out), and Allan had some strange ideas about Dr. Wertham (like claiming in the introduction that his real name was Frederik I. Wertheim).

I proof-read thirty pages, but unfortunately the two pages I didn't get to had the most grievous errors. I left the office at 10:00 p.m. on the evening after the paper was to go to the printer. Asherman left at midnight of the morning the paper was to go on the stands. The publishers and art directors left at 5:00 a.m. It was at the printer at 6:00 a.m. that morning and went on the stands five hours later—on time.

So you see, we were lucky to get the issue out at all.

I'm not trying to alibi our mistakes—they were there and I'm certainly sorry, but I thought your readers might like to know why they happened.

We've got a letter from Dr. Wertham that will be printed in *The Monster Times* 22 concerning Don Thompson's review. And we eventually plan to print the *complete* Gaines-Feldstein interview in an upcoming *TMT Collector's Edition Magazine*.

Joe Brancatelli
Managing Editor
The Monster Times
New York, N.Y.

THE AIR PIRATES

In the article on Dan O'Neill and the Air Pirates, two questions are brought forth: "How can a corporation copyright something that exists in everybody's brain?" and "If Mickey Mouse isn't in the public domain, what is?" These are ridiculous questions. The Disney products are not just in everybody's brain, they're also on paper and definitely copyright, not in the public domain. This isn't a philosophical question, it's a fact. Of course, the people at Walt Disney productions get all upset when young cartoonists "decide to pour all that pre-programmed Mickey stuff in its proper perspective" (translate: rip-off). There is such a thing as a law against infringement of copyright.

The so-called philosophy that Disney had no right to program his concepts and products into our young minds is simply hogwash. Following that line of thinking, no one would have the right to communicate with the child Dan O'Neill or teach him how to read, write, or draw. He should have been left an unprogrammed blank.

[*continued on page 31*]

a GRAPHIC STORY BOOKSHOP advertisement

our new newsletter

GRAPHIC STORY BOOKSHOP is now by far the largest U. S. importer of overseas comic art publications. Every week we receive new books from England, France, Spain, Italy, Australia, or Japan—and we are continuing to expand our overseas imports. There is a whole *world* of comic art books to choose from, adventure, science fiction, fantasy, humor, philosophy, books of an excellence that has to be seen to be believed, written and drawn by creators as gifted as America's *very best*, colored and printed to meet standards far beyond *any* American comic book. And GRAPHIC STORY BOOKSHOP is also one of the largest mail-order booksellers of outstanding *American* comic art books—and this list continues to expand, as well.

The success of GRAPHIC STORY BOOKSHOP has been so great and our stock has grown so large that there is no longer enough space to advertise *all* our new books in comic art magazines. And so, for some months, GRAPHIC STORY BOOKSHOP has been mailing an illustrated NEWSLETTER to our regular customers, discussing new acquisitions, announcing forthcoming titles, and listing special books and publications — sometimes collectors items — that we have obtained in such small quantity that it would be impractical to list them in a mass-circulation advertisement. Response from other comics enthusiasts who have seen friends' copies has been so great that we are now going to make the NEWSLETTER available to everyone. The price is 10¢ a copy, or ten issues for $1.00, mailed first-class. The frequency is every six weeks-to-two months, depending on the number of new books we've received. (At this writing, three issues have appeared in 1973, in January, February, and April.) Each issue is 6-8 pages, mimeographed, with additional illustrations.

The GRAPHIC STORY BOOKSHOP NEWSLETTERS contain more than lists of titles and prices. Almost every book is discussed in enough detail for readers to intelligently judge a previously unknown title. And if a book appeals to a special audience, or has some flaws, the NEWSLETTER talks about it, too. Our business is selling books. We believe the best way to sell them is to tell you as much about them as we know.

In our first three NEWSLETTERS, we've talked about many titles advertised nowhere else.

There have been the two large Alex Raymond JUNGLE JIM books published in English in Tahiti, one 113 pages of release-size black-&-white strips, the other 72 pages. The prices are high, $20.00 and $17.50, and buyers should know more about them before ordering. There are also PHANTOM and MANDRAKE books, each at $7.00, in much the same format, and a RED RYDER.

From England, we have the new English-language translation in the TINTIN series, LAND OF BLACK GOLD, and the latest English translation from the ASTERIX series, ASTERIX AND THE ROMAN AGENT—both $3.25 each.

Originating in England are Denis Gifford's DISCOVERING COMICS (the finest short history—64 pages—of comics published, we believe, with information about the first *American* comic books that has never been published before ($1.50), and STAP ME!, Gifford's excellent history of English comics ($1.75). And there's also the 1972 RUPPERT ANNUAL ($2.00), and VAROOMSHKA, by John Kent, a black-&-white English answer to "Little Annie Fanny," which may be a bit ingroupish for American readers ($3.50).

From Italy, there are three immense volumes (10" x 14", 272 pages, in full color) reprinting the great Walt Disney comics, IO TOPOLINO (I, MICKEY MOUSE), featuring the great stories of the '30s by Floyd Gottfredson, IO PAPERINO (I, DONALD DUCK) and IO PAPERONE (I, UNCLE SCROOGE, with the finest Carl Barks stories of the '40s and '50s, translated into Italian. The price is high ($23.50 each), but the quality is *fully* as high, and all the books are outstanding examples of book-making. We also have L' INFERNO DI TOPOLINO (43 pages, color, hardbound, $4.00), a *Classic Comics*-type adaptation of Dante's INFERNO, starring Mickey Mouse. And the BOOKSHOP has reordered two Hugo Pratt books that were sold-out within days of their arrival—LA BALLATA DEL MARE SALATO (THE BALLAD OF THE SALT SEA) and CORTO MALTESE—and the first news of their arrival will appear in the NEWSLETTER.

From France and Belgium, we have the first volume in what is sure to be a classic Western series, COMANCHE, by Greg and Hermann. (You'll soon be reading *much* more about COMANCHE!) New—and fascinating—issues of PHENIX magazine. PRINCE VALIANT (featuring the first 181 pages, in French, of the Hal Foster comic strip, beautifully reproduced in black-&-white), for only $11.00. Burne Hogarth's DRAGO is again in stock, containing a French translation of the *complete* run of his short-lived full-page Sunday adventure strip of '45-'46 ($8.75). A new volume in the popular RIC HOCHET series, LE MONSTRE DE NOIRVILLE ($3.00). The first two albums in the amazing SAN-ANTONIO series, OLE! SAN-ANTONIO and SAN-ANTONIO EN ECOSSE—a "humoristic-realistic" secret-agent strip, packed with "walk-ons" by everybody from Jerry Lewis to Richard Nixon, playing character parts ($3.00 each). And many, many more.

Spain has sent us "MANOS" KELLY, by Antonio Hernandez Palacios, a realistic Western series set in the Arizona-Northern Mexico region just after the Mexican war ($3.00). (This series is much admired by "Ambler" artist Doug Wildey,
war ($3.00). (This series is much admired by "Ambler" artist Doug Wildey,
incidentally.) Stock is *very* short, and we are re-ordering. The hardbound DRACULA (the original version, containing *all* the original stories, as they were first written, very unlike the Warren edition), perhaps the most beautiful comics hardback book ever published, is now virtually out-of-print, and at this way, when ordering books *announced* in short supply, please enclose a stamped envelope, so that your order can be returned promptly if we have run out of the title.) And HISTORIA DE MOWGLI, a beautiful adaptation of Rudyard Kipling's classic——comparisons with comic-book adaptations of Tarzan's childhood are unavoidable, and Juan Arranz' art is fully equal to that of Manning, Kubert, Hogarth, or Foster.

We have several new books from Japan, many in multi-volume sets of varying prices, including ANDROID V, GENMA TAISEN, and CYBORG 009, by Shotaro Ishimori. The PHOENIX saga, by Osamu Tezuka, has proven to be remarkably popular, and all the volumes published to date are on order—with some titles still in stock.

And the list goes on and on—a new VALERIAN; the ALIX series in French; the CHEVALIER ARDENT series, a French-language strip set in medieval times, and very well illustrated; the first DANI FUTURO, written by Victor Mora and drawn by the immensely popular Carlos Gimenez —a great bargain at $1.40 for a full-color, soft-bound album; the new LT. BLUEBERRY volume, CHIHUAHUA PEARL (the cover alone is worth the price of the book, and the story inside is worth even more); a new album in the LUC ORIENT science fiction series; the great LUCKY LUKE humorous Western series (we have six volumes, and they are marvelous); the TIF ET TONDU mystery stories that capture much of the magic of the "Mickey Mouse" newspaper strips of the '30s—and on and on.

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PHILEMON, by Fred: LES NAUFRAGES DU "A". This strip from *Pilote* magazine is one of the most delightful and absurd fantasies since *Little Nemo*. Philemon, a tall, lanky farm boy, is cast away on the letter "A" of the Atlantic Ocean along with the long-lost well-digger Barthelemy, and together the two work at the means of escape that Barthelemy has failed to find for forty years. Fred's series is full of surreal images, such as exploding clocks, plant mansions, live carrousel animals, a mad grand piano, and a whale oared by galley slaves. Imagine an impossible mixture of Winsor McCay, BC's Johnny Hart, Broom-Hilda's Russell Myers, and add a dash of Charles Schulz, and you'd still miss Fred's mark — but you'd be in the neighborhood. He is one of the world's leading cartoonists, and every line of this new album demonstrates it. PHILEMON has been one of the favorite strips of French fans for years, and the publication of the first volume of his adventures in hard covers has been greeted by cries of, "At last!" 48 pages in full color, 9" x 11½", hardbound. In French. $3.00

The TOUNGA Series, by Edouard Aidans: L'ETALON NOIR and LE PEUPLE DES ARBRES. The two most recent albums in the TOUNGA series of caveman adventures, a realistically drawn strip whose skin-clad hero battles mammoths and dinosaurs. These tales should be popular with all fans of jungle-hero adventures. The coloring in this series has been particularly praised. 46 pages, 8 1/4" x 11", full color, paperbound. In French. $1.65 each. TU6 = L'ETALON NOIR / TU7 = LE PEUPLE DES ARBRES

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the BOOK WORLD CONDUCTED BY FRED PATTEN

COMICS: ANATOMIE EINES MASSENMEDIUMS, by Reinhold C. Reitberger & Wolfgang J. Fuchs. (Heinz Moos Verlag, Munich, 1971; 266p., 24 x 29 cm., 33 rpm recording, paper, DM 38.) Available for DM 38 from Germany from Grossohaus Wegner & Co., 2 Hamburg, Curienstrasse 2.
COMICS: ANATOMY OF A MASS MEDIUM, by Reinhold Reitberger & Wolfgang Fuchs. Translated by Nadia Fowler. (Little, Brown, Boston, 1972; 264p., 9¼" x 11½"; paper, $6.95; cloth, $12.50.)

ANYONE WHO WANTS AN EXAMPLE OF what "lost in translation" really means is urged to compare the German- and English-language editions of this book.

The book first appeared in 1971 in Germany as *Comics: Anatomie Eines Massenmediums*, the work of two German fans in their mid-20s. It has been drawing high praise from critics and fans alike. It is one of the first extensive popular studies of comic art for the German enthusiast. It is well laid out and intelligently illustrated. It takes its lead from the existing American histories of comic art in devoting primary attention to the famous American newspaper strips and adventure comic books, but it also includes more coverage than is usual of the infants (*Casper, the Friendly Ghost*), teen culture (*Archie*), and romance (*Young Love*) comics. It scans the highlights of the British, French, Belgian, and Italian comic scenes, and presents the first good survey of German comic-art publications. It also includes the trappings of a good reference volume: scholarly footnotes, an exhaustive bibliography, a chronology of events from 1896 to date, and a thorough index (divided by comic strip, comic book, and people). This German edition even has a small 33 rpm record of the themes and introductions from old radio programs with comic-art tie-ins: "Tarzan," "Superman," "The Lone Ranger," Gene Autry's "Melody Ranch," and "The Shadow." It deserves the high praise it has been getting.

Reitberger & Fuchs' research was extremely thorough. Judging by the footnotes and bibliography, they appear to have studied almost every previous work about the comics ever written. Becker's *Comic Art in America*, Feiffer's *The Great Comic Book Heroes*, Wertham's *Seduction of the Innocent*, the transcription of the 1954 Senate hearings on *Juvenile Delinquency (Comic Books)*, the first volume of Steranko's *History*, articles on comics in magazines like *Time* and *Playboy*, fan magazines like *Cartoonist Profiles*—you name it and it's included. Plus all of the equivalent foreign works. The authors have done a fine job of boiling down all the data and coming out with an up-to-date summary. A good example is their study of Al Capp's "Li'l Abner," which traces this strip through its evolution from one of America's most popular and imaginative comics during the 1940s and early '50s to its current status as a reactionary diatribe and an object of scorn for most of the comic-art liberal intelligensia. Their book is as good as any previous study of the American comic-art scene of comparative length, and its 1971 publication date puts the focus of its summary of "the current scene" on such events as Marvel's violation of the Comics Code to publish its anti-drug story in *Spider-Man*, the Adams O'Neil *Green Lantern-Green Arrow*, and the sudden popularity of sword-&-sorcery comics.

If there is anything wrong with the scholarship, it's that it seems to be mostly "secondary." This is understandable. The problem of source material is always a basic one to the serious scholar, and it must have been particularly difficult for two young Germans trying to do research on an aspect of American popular culture. Considering the handicaps of geographical distance and cross-cultural variances, their result is amazingly comprehensive. But the impression that the reader gets upon leafing through their study is that they're mostly parroting all their sources rather than drawing any original conclusions. It's nice to know that they've done their homework thoroughly, but the result is more of a compendium of everybody else's opinions on comic art than anything new.

The main danger of this is that it means that both the personal opinions and the *errors* of past writers are repeated once more and take on an increased aura of documented fact. Fortunately, most errors appear to have been caught through cross-checking and are weeded out. But, for example, the reader will find repeated here the statement, common in early studies of the comics, that one of the most noble moments in their history occured when the Hearst Syndicate cancelled the popular "Krazy Kat" strip upon the death of George Herriman as a tribute to his genius, rather than appoint a lesser cartoonist to continue it. More recent scholarship seems to have pretty well established that this is a distorted interpretation of the real facts. "Krazy Kat" may have been popular with the intellectual elite of the day but it was a financial loser with the general public, and was being continued only for its prestige value and because William Randolph Hearst himself enjoyed it. Herriman's death was simply used as a convenient opportunity to drop an uncommercial property in a manner that wouldn't offend anyone. Now Reitberger & Fuchs have given the old rosy press release a new vitality. Obsolete information such as this is a rarity, but even when the authors are accurate and up-to-the-minute, they still leave the reader with the impression that he's read most of this before—this fact from Steranko, that opinion from Feiffer, and so on.

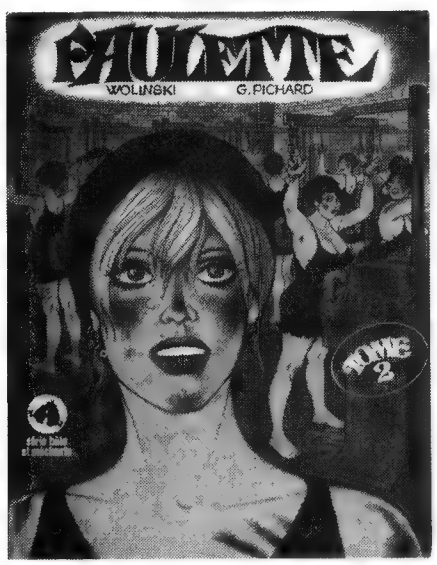
On the other hand, there is obvious value in what might be considered a condensation of "the Best" of Waugh, Becker, Lupoff & Thompson, Perry & Aldridge, Kelly, and so on.

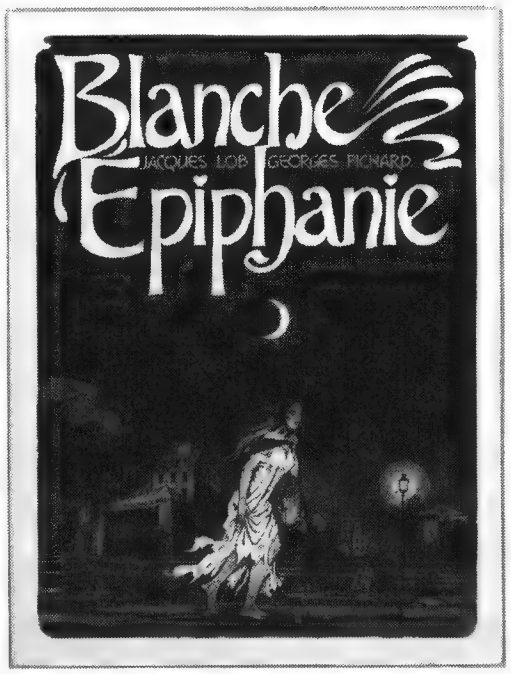
Practically everything that's important in comic art is included here, and it's usually well illustrated. All in all, if there's a good, up-to-the-minute social history of the comics, this is it.

That's a review of the German edition of the book, and of course most of it also holds true for the British and American editions. Let's look at the differences in the American edition now.

A GLANCE AT THE COVER BLURBS AND publicity makes it instantly clear that the American edition has been prepared for the uninformed general public, the nostalgia freak who wants a bit of amusement, rather than for the serious comic-art scholar. "The first detailed history of the comics as art, entertainment, industry, and reflection of our culture," the back cover blurb says, ignoring all the previous works cited inside by the authors. "...what a storehouse of fact and lore it is...[about] the thrilling episodes of Flash Gordon and his magic ray gun and the amaz-

new!





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LOLLY-STRIP, by Danie Dubos & Georges Pichard. A strip about Lolly, the stripteaser, first published in 1966 and now available in this beautiful new edition. The ravishing Pichard girls fill the book to overflowing, and Pichard's spectacular handling of black-&-white is extraordinary. 71 pages, paperbound, 9¼" x 12½", black-&-white. In French. $10.00.

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BAZZA PULLS IT OFF! by Barry Humphries & Nicholas Garland. The second volume of the notorious BARRY Mc KENZIE series. It includes a 3-page glossary of Strine gutter slang. In English. $3.50.

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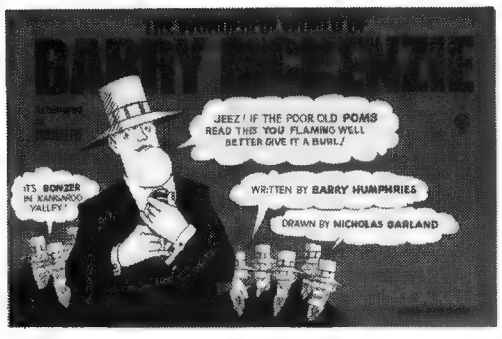
MYSTERIEUSE MATIN, MIDI ET SOIR, by Jean-Claude Forest. A science fictional pastiche of Jules Verne's THE MYSTERIOUS ISLAND, set on a distant world in the year 4880. Five refugees from a war are cast away on an unknown island on the strange planet, where they battle nature and pirates and try to build a home and a means of escape, aided by a mysterious unseen benefactor. A good balance of drama and humor, beautifully drawn. This is the *complete* strip, including the episodes serialized in France's *Pif* magazine plus a NEW concluding chapter. 68 pages, paperbound, 9¼" x 12½", black-&-white. In French. $6.00.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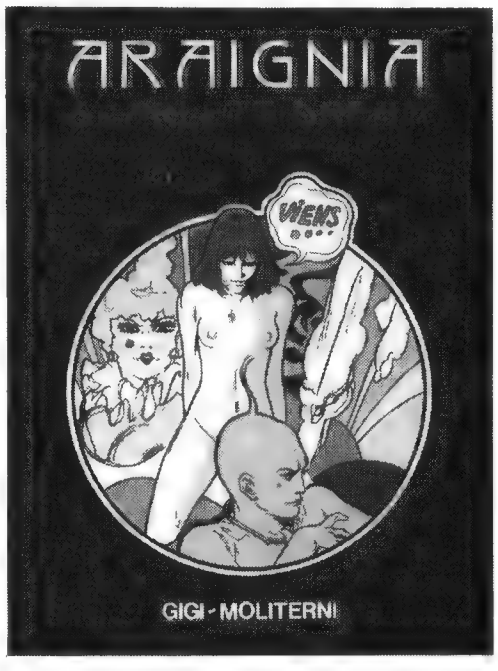

KRIS KOOL, by Philip Caza. An eye-dazzling chromatic pop-art science fiction extravaganza in full color that has to be seen to be believed. Space ships, ray guns, hideous monsters that disguise themselves as beautiful girls—and a hero whose final triumph is as real as the book is surreal. 72 pages, hardbound, full color, 9 5/8" x 12 7/8". In French. $14.00.

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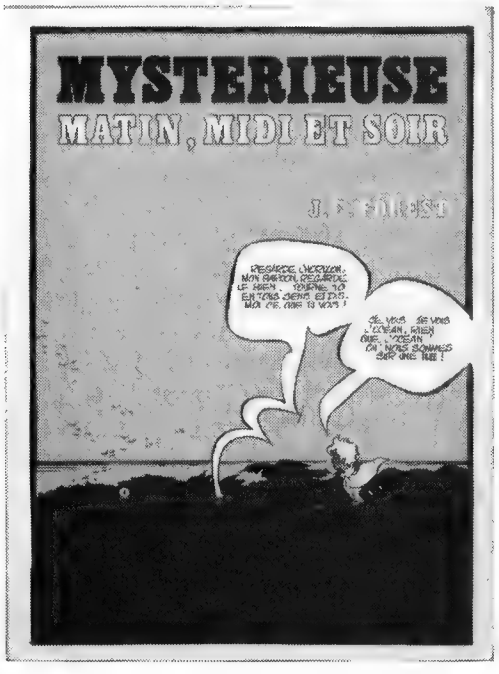
LES ADVENTURES DE JODELLE, by Pierre Bartier & Guy Peellaert. Preface by Jacques Sternberg. A perverted lampoon of American popular culture, mixing elements of super-hero comics, secret agent novels, horror movies, porno magazines, and pop-art paintings. Jodelle is a secret agent of Ancient Rome assigned by the Chiefess of the F B I to spy on the beautiful lesbian Proconsuless who schemes to overthrow the gay Emperor Augustus. This is sick humor carried to an extreme, and yet JODELLE is the only French comic art novel other than BARBARELLA popular enough to have been translated into an English edition (now long out of print). 78 pages, hardbound, in full color, 10 1/8" x 12 7/8". In French. $14.00.



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ing building-scaling Spider Man," rapsodizes Little, Brown's press release. "And that's no laughing matter." Neither is this American edition, which manages, thanks to a poor translation, to insert an average of an error per page.

As a matter of fact, the translation is British, for the British edition of the book, and British colloquialisms abound. More annoying is the translator's inability to choose between the terms "speech balloon" and "speech bubble," and her apparent decision that since the book is about literature for little kiddies, she should select her vocabulary to match. The reader is treated to references to the Yellow Kid's nightie, the traditional battle in adventure comics between the goodies and the badies, and that ever-popular illustrator, Jacky Kirby (p. 112)!

An analysis of the translation and editing leads to the conclusion that the job was entrusted to someone who put a lot of work into it but who didn't know the slightest thing about comics, and that the publisher did not bother to have the translation checked by anyone knowledgeable about the subject.

Proper names are garbled throughout. The creator of "Krazy Kat" has his name spelled as both Harriman and Herriman. Mr. Fantastic's real name is given correctly on pages 108 and 124 as Reed Richards, but page 127 has him as Richard Reed. Two illustrations on pages 226 - 227 of the Flash and the Silver Surfer have their captions transposed. (One would think the artwork should have made it obvious which of the two was the Surfer, since he's shown riding his surfboard.) Part of the sentence listing early British authors of fantasy is punctuated as "William Gregory ("Monk"), Lewis and Mary Shelly..." The comma should go after "Lewis," of course.

There are many of the errors common in translating one language into another and then back again without comparing the result with the original. Ray Bradbury's short story "I, Rocket" is cited as "I, the Rocket." Magnus, Robot Fighter," has become "Magnus Robotfighter." For some reason there are a number of transposed names which are used correctly elsewhere in the book: "Jeff and Mutt" (p. 133), and the like. To be fair, a number of these name-errors have been carried over from the German edition, such as the identification of the Fantastic Four's arch-enemy as Dr. Richard Doom (p. 129), but the majority exist in the English translation only.

Many other errors have been created through inaccurate translation of the German text. In discussing John F. Dille and the "Buck Rogers" strip, the sentence "Er uberzeugte auch Dick Calkins, die Serie zu zeichnen,und Phil Nowlan, sie zu schreiben," has been translated, "He persuaded Dick Calkins to write the series and Phil Nowlan to do the drawings," a 100% inaccurate reversal of the author's and the artist's positions. A reference on page 9 to "Boner's Ark" states that this daily strip is written by Mort Walker and "drawn by an artist with the pseudonym of Addison," which certainly implies that the strip is a collaboration between two people. Try translating the German as "drawn by *the* artist *under* the pseudonym of Addison" and it comes out correctly. On page 67, talking about Edgar Rice Burroughs' "Tarzan" and all the imitative jungle strips that followed it, a sentence that should read, "Two locales of Burroughs' worlds are blended in *Ka-zar*..." has been translated as, "In *Ka-zar* Burroughs has fused two separate localities ...," making Burroughs himself the author of the *Ka-zar* comic book! Elsewhere in the "Tarzan" section, an account is given of Burne Hogarth's work on the strip before leaving to teach at the New York School of Visual Arts, and then it says that the strip is now drawn by Russ Manning, beginning the next paragraph, "Manning was a pupil of Hogarth..." In this case the translation is literally correct but factually wrong: "ein Schuler Hogarths" means that Manning was a *scholar* of Hogarth's *style*, not that he had actually been a pupil in Hogarth's art class. A report on page 191 of the French comic magazine *Pilote* reads, "Henri Verne also started a comic strip for *Pilote* around the book and film character *Bob Morane*, as well as a semi-humorous science fiction series on the character Valerian and many other series like *Achille Talon*, *Iznogoud*, *4 x 8 = 32 l'espion-chameleon* and *Remi Herphelin*." In fact, Verne writes *only* "Bob Morane" and each of the other strips is by a different author and artist. The line should have read, "Comic strips were also begun in *Pilote* based on the novel and film character *Bob Morane* by Henri Verne, as well as ..."

This list of errors could be expanded to fill the rest of this magazine, but the above is a representative sampling. Most of these mistakes are due to understandable misinterpretations of the German text by a translator who knows nothing about comic art. They could have been easily corrected if the manuscript or galleys had been given to a comic-art scholar for proofreading before publication. Obviously this was not done.

This means that what *was* an excellent history of comic art as originally written has become one of the most error-filled in existence. The casual reader may not care, but the inexperienced reader who seriously wants to learn about comic art is going to be confused and misinformed rather than enlightened. The experienced comic - art scholar will be able to make his way through a number of the errors, but their main effect will be to make him distrust the remainder of the book. It hurts to see a good book botched - up this badly through sheer carelessness—a strange sort of carelessness, considering how much attention was obviously given to other aspects of its production in making it one of the most graphically outstanding studies of comic art ever published.

Oddly enough, the English - language edition does correct two infelicities in the German edition. The German edition constantly Teutonicizes Carl Barks' name as "Barx," which the translation has corrected. A sample panel from "Mickey Mouse" shown without credit in the German edition is correctly attributed to Paul Murry in the American edition. This expertise is pleasing but puzzling in comparison to the lack of knowledge shown throughout the rest of the translation.

Finally, it should be noted that the American edition does *not* contain all the illustrations of the German. Fortunately, there are only a handful of omissions and most of them are minor, additional sample panels in sections already adequately illustrated.

If this American edition were a faithful translation of its German counterpart, it would be recommended without reservation to anyone with even a casual interest in comic art. As it is, its value is severely damaged. There is still much that is worthwhile in it, such as its well-chosen and superbly-reproduced art, a photocopy of the Code of the Comics Magazine Association, its coverage of several areas of American comics usually ignored in the "scholarly studies" that concentrate on the adventure titles only, and its glimpse at foreign comic-art highlights. The authors' opinions and general descriptions of trends are reliable. But the errors are such that practically every statement of detail had better be distrusted unless the reader already knows through other sources that the statement is true or false. This virtually destroys the book's value as a reliable reference source. Handle with care.

—FRED PATTEN

Dear Friends,

With the first number dedicated to « **HUGO PRATT** », that shall be published in May, will start the « **EUROPEAN CARTOONIST** » the first monographic magazine of the most famous artists of Europe. This magazine, whose essential purpose is to bring to the knowledge of the American fans and collectors the art work of the best known and most qualified cartoonists of the European continent, being mostly intended for the American market will be printed in the English language.

The Magazine that avails itself of the best known European specialists of this branch, wants to bring to the knowledge of the readers with a chronological bibliography the complete production of the single authors which will be provided with many illustrations, there shall be furthermore other columns - services - interviews. Of particular interest shall be the room dedicated to the graphic story, 20 or more pages reserved for one of best known characters.

After the edition reserved for Hugo Pratt, there shall follow other artists like: Guido Crepax - Esteban Maroto - Victor de la Fuente - Jean Giraud (Gir) - Hans G. Kresse - Joseph Gillain (Jije) - Philip Druillet etc.

If you have any preference, please write to us, we shall take examination of all the cartoonists that you will advise to us.

Best wishes.

Nino Bernazzali

Editor & Publisher

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20 page Graphic Story (Strip of CORTO MALTESE) by Hugo Pratt Articles - Interview - Art Work Bibliography etc. 52 pages - Cover in superb full color $ 3.00.

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RECOMMENDED: COMIXSCENE, edited by Gary Brown and published and designed by Jim Steranko, "a bimonthly newspaper devoted to comic art and all its aspects," is indespensible to all graphic story enthusiasts. Now that WONDERWORLD has moved up from newsletter to feature magazine (though it will continue to cover the news you can find nowhere else), *Comixscene* is *the* news publication in the field—and its special features are outstanding: *Comixscene* 3, for example, features a *brand-new* graphic story by Steranko. A must. (6 issues for $2.50, from Supergraphics, Box 445, Wyomissing, Pa. 19610.) ... ERBANIA 30 continues its fine graphic adaptation of Edgar Rice Burroughs' "Tarzan and the Jungle Murders," now drawn by Jim Cawthorn. (3 issues for $1.20, from D. Peter Ogden, 8001 Fernview Lane, Tampa, Florida 33615.)...JASOOMIAN 9, another ERB fan magazine (and another fine one), carries two pages of a well-drawn Filipino "Tarzan" strip by Franc C. Reyes, and Al Martin Napoletano's adaptation of Burroughs' "The Bandit of Hell's Bend. ($1.00, from William Dutcher, P.O. Box 1305, Yuba City, California 95991.)...As a newsmagazine, THE COMIC READER often gets there first with the least — but it often does get there *first*. Each monthly issue features plot summaries of upcoming Marvel and National comic books, spot news approved by the two companies, plus some news items about the field as a whole — sometimes of importance. A very specialized news magazine, but of value. (3 issues for $1.00, mailed first class, from Paul Levitz, 393 East 58th Street, Brooklyn, N. Y. 11203.)...England's COMIC MEDIA, in addition to a wide variety of well-written features about the comics world, has begun "The Mind of Mrs. Blake," a Modesty Blaise adventure, in issue 9. Chapter One: 14 pages. Nick Landau edits. (In the U. S.: 60¢ from Charlie Swift, 4718 N. 9th Street, Philadelphia, Pa. 19141.) ...Ostensibly the organ of the Carolina Fan Federation, VERTIGO is often more informative than many "general" fan publications. Excellent column for newspaper strip collectors. And recent issues have covered the work of the talented Manly Wade Wellman in detail, including worthwhile coverage of his comics work. (35¢, from Edwin L. Murray, 2540 Chapel Hill Rd., Durham, N.C. 27707.) WW

in #4, the latter being a 6-page parody of Gold Key's *Magnus, Robot Fighter*. In "The Awakening," a conservationist cryogenically frozen in 1975 because of terminal cancer is revived in 2163 and finds a world he never anticipated. Mike Barrier's *Funnyworld* #14 contains a beautiful color story, "Going Home," which deals with the death of the last man.

Corten writes, "There is a constant turmoil within me as I do artwork. I'm trying to reconcile two conflicting goals. One is the illusion of depth and a sculptural quality to rendered objects. The search for this goal leads toward lots of modeling effects, shading, hatchwork, linear and aerial perspective. All that stuff often makes the art look overworked, too complex, and too hard for the viewer to see what's happened. The other goal is another kind of space, graphic, flat space. The page is flat, let it be. Flatness has a quality that lends itself to simplicity. It is easy to view. Of course, these are handicraft considerations. The real purpose is the story, the mood, the characterizations. I want to tell a story worth telling. All of my work has failed in varying degrees to do what I want it to do. But sometimes it gets so close that I keep working and maybe the next one will be closer."

*

RICHARD CORBEN IS 30. HE HAS A B.F.A. from Kansas City Art Institute. He admits an influence of the EC horror and science fiction lines. His first strips were published by *Voice of Comicdom* in 1968. This is his fifth year in the undergrounds. His latest projects are Harlan Ellison's story, "A Boy and his Dog," and Philip Jose Farmer's *A Feast Unknown*. CLAY GEERDES

THE COMIX: Recommended: MOONDOG 3, by George Metzger. Another exceptional issue by the underground's leading imaginative creator. (The Print Mint, 830 Folger, Berkeley, Ca. 94701.)...THE SPIRIT, four 1946 adventures of Will Eisner's great character. (Kitchen Sink Enterprises, P.O. Box 5699, Milwaukee, Wi. 53211.)...SPACED OUT, containing sequences from an abortive John Carter of Mars series by Tom Bird. (The Print Mint.)... TALES FROM THE SPHINX 2, another fine John Thompson book. (Kitchen Sink.)...INNER CITY ROMANCE COMIX 2, "Radical Rock." Much of the energy of the first book, "Choices," is lost, but Guy Colwell has his moments here. (Last Gasp Eco-Funnies, P. O. Box 212, Berkeley, Ca 94705.) —TCW

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Notes on the Wonderworld

THE BERKELEY CON, VOL. 1, No. 1, held April 20, 21, and 22 at the Pauley Ballroom of the University of California Associated Students Center, was a great success. An estimated 3,500 people attended, and for the first time at any comics convention the New Cartoonists of the underground were well represented. S. CLAY WILSON, ROGER BRAND, TRINA, GREG IRONS, PAT MOODIAN, DENIS KITCHEN, SIMON DEITCH, JAXON, JAY KINNEY, KIM DEITCH, MOSCOSO, ART SPEIGEL MAN, SPAIN, SHERIDAN, LARRY TODD, BIL STOUT, GUY COLWELL, and practically everybody else in the underground, were present on the floor of the convention or in the Art Show. MIKE ROYER, STEVE ENGELHART, MIKE FRIEDRICH, MARK EVANIER, STEVE SHERMAN, and others represented "aboveground" comics. "Fritz the Cat" animator MILT GRAY was there. The underground comix publishers all had booths. Underground cartoonists were always at tables around the dealers' room, drawing and conversing with fans. The talks and panels were generally very successful. The organization of the convention by BUD PLANT and his associates and the public relations work by CLAY GEERDES were outstanding. This was an unusually mature comics convention, both in age (there were few children in sight) and in attitude--and the general feeling of those who had attended previous conventions was that this was by far the most enjoyable and significant comics gathering to date. Plans are already being made for next year's convention--which will be held at the nearby Clairemont Hotel. It will be difficult for the New York Convention, or any other, to top this one. The enormous creative vitality of the New Cartoonists made itself felt everywhere...

MIKE ROYER is moving to Marvel--well, some of the time, anyway. Royer will continue to ink and letter JACK KIRBY'S The Demon and Kamandi--but Mister Miracle is making way for Marvel's Ka-zar. The artist will do the finish pencils (from PAUL REINMAN's layouts), and the inks and lettering of the MIKE FRIEDRICH-scripted series. Royer has also just written and drawn "Annikki," a graphic story that introduces a different kind of heroine, for High Adventure, the new MARK EVANIER-edited underground coming from Krupp. An enthusiastic Jack Kirby fan, he plans to stay with The Demon and Kamandi--"I get to read the stories before anybody else!"

The great BILL EVERETT died February 27th, following a series of heart attacks. His final interview will appear in the new GRAPHIC STORY, the Quarterly of the Graphic Story Arts (see our annoucement on page 25). Conducted by ROY THOMAS, it was originally scheduled for Alter Ego, which has been delayed. The monumentally busy Marvel editor, a friend of the Sub-Mariner's creator and an admirer of his work, feels that the interview should appear in print as soon as possible. A portrait of Everett by MARIE SEVERIN, and drawings by the artist of his leading characters will illustrate the interview...MIKE FRIEDRICH, a close friend of Bill Everett, will write his own recollections of the man for the same issue--revealing much that has been too little known about one of the pivotal figures in comic books...

RALPH BAKSHI, director of "Fritz the Cat," will open his own studio sometime in June. He has already sold one feature to Paramount, and three more films seem firm. Bakshi has just completed "Heavy Traffic," a new feature-length animated movie that is regarded by those close to the project as the first animated film--"It's light years beyond 'Fritz,'" one animation figure has said, "The first animated motion picture that is more than a cartoon." "Heavy Traffic" was completed under difficult circumstances --ones that led to a break-up of KRANTZ-BAKSHI Productions--and now the major question is whether Steve Krantz will release the film as originally edited, as an "X." Re-edited to an "R" would "destroy the picture," according to reports...Meanwhile, producer STEVE KRANTZ is rushing to completion a sequel to "Fritz the Cat." It's said to be a quickie, low-budget effort without creative aspirations...

MAD came of age at Yale February 26th through March 2nd. The Yale Art School Gallery featured the "Art and Artifacts from Two Decades of Mad Magazine," and the Poynter Fellowship in Journalism presented a discussion, "The Life and Times of Mad," with the Mad publisher, the editor, and the usual gang of idiots, telling almost all. The exhibit was so popular that the university had to hire three off-duty New Haven detectives to stand watch on the gallery, and it took out a quarter of a million dollars extra coverage on its art theft insurance. The panel discussion drew an overflow crowd, as well. "Mad has certainly been an effective voice during the years in reducing sham and pretense in our society," said HOWARD WEAVER, dean of the Yale Art School...When asked what Mad thinks of National Lampoon, editor AL FELDSTEIN said, "What does Yale think about Eastern Connecticut State College?" ...The April 2nd Scholastic Scope features the best pictures yet of the Mad gang--including KING KONG...

The CHARLTON COMICS GROUP is re-entering the superhero field, leading off with E-Man, written by NICOLA CUTI and drawn by one-time fan artist JOE STATON --who is now a Charlton regular. One third of the story space will be devoted to a new superhero each issue, giving the editors a regular "drawing board" for new ideas. A great many other changes are said to be coming up, as well. Charlton has been advancing rapidly in recent years...

DAVID PASCAL had an exhibition of his "comics-paintings" at New York's Graham Gallery, February 28 to March 24...

RUSS MANNING has completed the coloring for the first Tarzan album--utilizing the painting technique of the European albums--and is about to begin work on the sequel. Tarzan in the Land that Time Forgot and all the other Tarzan albums will be 48 pages...BIL STOUT, who assisted on the Tarzan coloring, and is helping to ink the Sunday newspaper strip, is also appearing in Bijou Funnies 9, a parody issue, in which everybody in the underground parodies everybody else. It follows the old Mad Comics format--and features a cover by HARVEY KURTZMAN...RON GOULART has signed a contract with Arlington House for The Adventurous Decade: Comic Strips of the Thirties. It'll feature all the major adventure strips--and such lesser-known but memorable strips as "Jim Hardy," "Bobby Thatcher," "Myra North," "Connie," "Flyin' Jenny," "Radio Patrol," and more...M. THOMAS INGE, of Virginia Commonwealth University is editing Twelve American Comic Artists, a major book to be published by Bowling Green University Popular Press. Such well-known comics writers as BILL BLACKBEARD, MAURICE HORN, DON and MAGGIE THOMPSON, FRED PATTEN, JIM IVEY, RON GOULART, and others will write of the leading creators in the newspaper strip...DOUG MOENCH is collaborating with RICHARD CORBEN in the undergrounds, and has two war stories coming up in the ARCHIE GOODWIN National books--one with especially fine KEN BARR art... DUFFY VOHLAND has joined the DAN ADKINS studio, and VAL MAYERIK and CRAIG RUSSELL ...HERB ARNOLD has submitted a book to RON TURNER of Last Gasp. It has his own work, plus STAN DRESSER's and RICHARD CORBEN's...BOB KLINE has illustrated all of JAN STRNAD's Anomaly 5...STRNAD is writing Anomaly 6...The PROMEATHEAN people have just released Promeathean 5--a 36-page talk with CRUMB, "fold-out" cover painting in color by ROBERT WILLIAMS, and a double fold-out centerfold by MOSCOSO...ALEX TOTH had cover paintings on the December 1972 and April 1973 Real West...

JOE BRANCATELLI and STEVE DITKO are joining together with Comic Art Publishers for a new series of magazines . Mr. A Magazine will be the first of four books per year issued by the new organization. "Comic Art Publishers will endeavor to attract new readers and adult readers into the field traditionally ear-marked for children and 'underachievers.'" For more information, write: Comic Art Publishers, 2016 E. 23rd St., Brooklyn, N.Y. 11229...

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